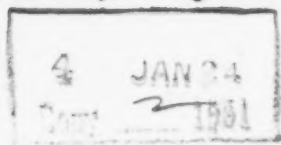


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QUARTERLY JOURNAL OF
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A Lincoln Family Gathering¹

IN 1939 Eleanor Hallowell Abbott, granddaughter of Jacob Abbott, Congregational clergyman, educator, and prolific writer of children's books, presented to the Library a copy of the 1882 Memorial Edition of her grandfather's most famous work, *The Young Christian*. Published in 1832, *The Young Christian* was not only Jacob Abbott's first important book but also his best-known; it was an immediate success and went into many editions both in the United States and abroad. Among the interesting features of the 1882 volume, including the long "Memorial Sketch of Jacob Abbott" by his youngest son Edward Abbott, himself a clergyman and author, are the 8 pages of advertisements which follow the 402 pages of text. Page 5 of these advertisements prints what is, if not a spurious, then certainly a very challenging endorsement by Abraham Lincoln of the series of illustrated history books written by Jacob Abbott and his younger brother, John Stevens Cabot Abbott, and published by Harper and Brothers. The endorsement, purportedly quoting Lincoln directly, reads:

Abraham Lincoln's Opinion of Abbott's Histories

In a conversation with the President just before his death, Mr. Lincoln said:

"I want to thank you and your brother for Abbott's series of Histories. I have not education enough to appreciate the profound works of voluminous historians; and if I had, I have no time to read them. But your series of His-

tories gives me, in brief compass, just that knowledge of past men and events which I need. I have read them with the greatest interest. To them I am indebted for about all the historical knowledge I have."

Not only is this endorsement of Abbott's series of biographical histories unauthenticated, but it is also unusually enthusiastic for Abraham Lincoln, as well as also somewhat at variance with his scepticism concerning the value of biographies, as declared in his well-known remarks made in 1856 to William H. Herndon:

Biographies as generally written are not only misleading, but false . . . I've wondered why book publishers and merchants don't have blank biographies on their shelves, always ready for an emergency; so that if a man happens to die, his heirs or his friends, if they wish to perpetuate his memory, can purchase one already written, but with blanks. These blanks they can at their pleasure, fill up with rosy sentences full of high-sounding praise. In most instances they commemorate a lie, and cheat posterity out of the truth.

Herndon himself then adds: "This emphatic avowal of sentiment from Mr. Lincoln not only fixes his estimate of ordinary biography, but is my vindication in advance if assailed for telling the truth."

And yet, at a date even closer to the supposed endorsement, on February 21, 1861, in an address to the New Jersey Senate at Trenton, N.J., Lincoln spoke in the following way of a biography which he had once read:

. . . away back in my childhood, the earliest days of my being able to read, I got hold of a small book, such a one as few of the younger members have ever seen, 'Weem's Life of Washington.' I remember all the accounts there

¹The writer is much indebted to David C. Mearns for information used in this article.

given of the battle fields and struggles for the liberties of the country . . . all fixed themselves on my memory . . . and you all know, for you have all been boys, how these early impressions last longer than any others.

This apparently not-to-be-easily-resolved mixture of feelings on Lincoln's part lends great added interest to the recent gift to the Library of a set of 24 volumes of the Abbott histories associated with four, and formerly owned by three, members of the family of Abraham Lincoln. An additional volume, owned by Abraham Lincoln II, is included in this gift from Lincoln Isham of Dorset, Vt., great-grandson of President Lincoln, from whose generosity, and that of his family, the Library has benefited previously, most recently in 1958 with his presentation of a Lincoln family Bible and in 1959 with his gift of 29 checks signed by Lincoln.

When Jacob Abbott died in 1879 at the age of 76, he had written more than 200 books and had become one of the most influential and successful American writers of the 19th century. Born Jacob Abbot in 1803, in Hallowell, Maine, he grew up in the comfort and security of the best New England tradition and, entering Bowdoin College when hardly 14 years old, graduated before his 17th birthday. It was while he was at Bowdoin that he added the extra "t" to his last name, a gesture in which he was later joined by his brother John Stevens Cabot Abbott, with whom he often collaborated on books and educational projects.

After his graduation from college, Jacob Abbott taught school at the Portland Academy, where Longfellow was one of his pupils. He studied theology at the Andover Seminary, became professor of mathematics and natural philosophy at Amherst College, and occasionally occupied the pulpit of both the college chapel and neighboring Congregational churches. After his marriage in 1828, Abbott moved to Boston, where he started the Mount Ver-

non Seminary, one of the first American institutions for the education of young women. Here, indulging his unusual interest in the education of the young, he introduced many changes which have since become common in schools, such as a largely self-governing disciplinary system. In 1833, preaching and writing began to interest Abbott even more than teaching and he resigned from Mount Vernon to become minister of the Eliot Congregational Church in Roxbury, Mass. Two years later, he turned that pulpit over to his brother John, and, except for two short educational ventures, both of them in New York, he devoted the rest of his life to writing.

When *The Young Christian* appeared in 1832, its author was already known as a writer of books on the Bible, piety, and religious education. The great success of *The Young Christian* was followed in 1834 and 1836 by *The Corner Stone* and *The Way To Do Good*. *The Corner Stone*, in particular, received tremendous attention, especially in England, from those who thought that its Unitarian point of view and its practical ethics contained anti-Christian elements.

The bibliography of Jacob Abbott's writings shows a wide coverage of religious, educational, literary, and historical subject matter. In the 28 volumes of the "Rollo" series alone, begun in 1834 with *The Little Scholar Learning to Talk: A Picture Book for Rollo* (in later editions: *Rollo Learning to Talk*) and continued with such titles as *Rollo at Work*, *Rollo at Play*, *Rollo at School*, and *Rollo's Travels*, Abbott attempted, in the form of simple stories that were to become one of the most popular series of juvenile books ever published, to provide elementary instruction for children in ethics, religion, natural science, history, and travel. Other series by Abbott included the "Lucy" series (*Cousin Lucy at Study*); the "Marco Paul" series

(*Marco Paul on the Erie Canal*); an American history series; the "Franconia" series (the story of Beechnut, a young, poor immigrant boy who makes good in a village of the White Mountains in the employ of a gentleman of means); the "Science for the Young" series; the "Harper Story Books"; and several other series of storybooks for and about children.

The 24 volumes in the gift made by Mr. Isham to the Library are from the series of biographical histories called "Makers of History." This series consisted of 22 volumes by Jacob Abbott and 10 by John Stevens Cabot Abbott; these 32 books were first published during the period 1848-61, and each volume was reprinted many times. For example, the second volume in the series, *Mary Queen of Scots*, was reprinted, according to Carl J. Weber's *A Bibliography of Jacob Abbott* (Waterville, Maine, 1948), definitely 23 times, and possibly on one other occasion, and the volume presented by Mr. Isham is a printing of yet another, unrecorded date.

In the order of their appearance within the series, the volumes are:

The History of Charles the First (1854)
Mary, Queen of Scots (1856)
Alexander the Great (1854)
Julius Caesar (1856)
Hannibal the Carthaginian (1854)
William the Conqueror (1854)
King Charles the Second (1854)
Elizabeth, Queen of England (1856)
Alfred the Great (1854)
History of Xerxes (1854)
Cyrus the Great (1854)
Darius the Great (1854)
Cleopatra, Queen of Egypt (1854)
Romulus (1854)
Nero (1854)
Pyrrhus (1854)
King Richard the First (1857)
King Richard the Second (1858)
King Richard the Third (1858)

The 19 volumes listed above were all written by Jacob Abbott. Not included in this set are the books he wrote for the same

series entitled *Peter the Great*, *Genghis Khan*, and *Margaret of Anjou*.

The five volumes which follow, in their order within the same series of "Makers of History," are by John Stevens Cabot Abbott, Jacob's brother:

Henry IV of France (1856)
Hernando Cortez (1855)
Josephine (1855)
King Philip (1857)
Madame Roland (1856)

Omitted from this set are the younger Abbott's *Hortense, Mother of Napoleon III*; *Josephine Bonaparte*; *Louis XIV*; *Louis Philippe*; and *Marie Antoinette*.

The entire series was subdivided into six parts: "Founders of Empires," "Heroes of Roman History," "Earlier British Kings and Queens," "Later British Kings and Queens," "Queens and Heroines," and "Rulers of Later Times." "The narratives," proclaimed a contemporary advertisement, "are succinct and comprehensive, and are strictly faithful to the truth, so far as it can now be ascertained. They are written in a very plain and simple style, but they are not juvenile in their character, nor intended exclusively for the young. The volumes are sufficiently large to allow each history to comprise all the leading facts in the life of the personage who is the subject of it, and thus to communicate all the information in respect to him which is necessary for the purpose of the general reader." They were, it was said, "adapted to family, school, town, district, and Sunday-school libraries."

Each volume, originally priced at 75 cents, is bound in blind-stamped, ruby muslin, with yellow end papers, contains an extra "richly illuminated title page" (i.e., by colored lithography), and is illustrated with engravings. The gilding which once embellished the edges of these copies has powdered and fallen away. In two or three instances a page or a gathering has become detached; in general, however, the

volumes are in excellent condition. On the inside back cover of the *History of Xerxes* are scrawled some idle doodlings. There are marginal annotations on pages 32-33, 36-38, 42, 47, 56, 59, 62-63, and 65 of *Julius Caesar*. Otherwise the pages are, throughout, clean and unblemished.

The formation of this incomplete set seems to have begun with a New Year's present from a relative to Robert Todd Lincoln, eldest son of Abraham and Mary Todd Lincoln. Four of the volumes—*Alexander the Great*, *William the Conqueror*, *King Charles the Second*, and *Alfred the Great*—are inscribed: "Robert Lincoln from his Cousin Mary, Jan. 2d, 1857." "Cousin Mary" may have been Mary F. Wallace (later Mrs. John P. Baker), daughter of Mrs. Lincoln's sister, Frances Todd (Mrs. William S. Wallace).

At or about the same time, Robert Todd Lincoln acquired 15 more volumes in the series. These are inscribed in the handwriting of father Abraham himself: "Robert T. Lincoln, Jany. 1857." In addition, there is a 16th volume in which Mr. Lincoln wrote his son's name; the date, however, is given as "Aug. 1st. 1857." Mounted on the inside front cover is the label of A. Armour & Co., booksellers, Toronto. This is of particular interest because it fixes, perhaps for the first time, the fact that Mr. and Mrs. Lincoln visited that Canadian city in July, after their stay at Niagara Falls. Presumably the inscription was made upon his return to Springfield.

There are three volumes in which "R. T. Lincoln" was obliged to write his own name. These he dated "August, 1858."

That, incidentally, was a busy summer for his father, who was campaigning for the Senate seat of the powerful Stephen A. Douglas.

From Robert Todd Lincoln the set passed into the possession of his only son, Abraham Lincoln II, usually called "Jack," who was the President's only grandson, and who died in London, at the age of 16, at the time his father was serving as Minister to the Court of St. James's. That Abraham Lincoln II, took great pride in the custody of Jacob Abbott's series of biographical histories is evidenced by the fact that he wrote his name beneath his father's in 22 volumes. Only in a single instance, *Henry IV of France*, by John S. C. Abbott, does it stand alone. His simple, unadorned bookplate—"A. Lincoln's Library. Book No. . . ."—has been pasted to the inside front covers of eight volumes. From him, the *Histories* descended to his nephew, Lincoln Isham, whose name, in a boyish hand, is written on three of the fly-leaves.

In addition to these 24 volumes, Mr. Isham's gift includes a copy of Hezekiah Butterworth's *Zigzag Journeys in Classic Lands: or Tommy Toby's Trip to Mount Parnassus* (Boston, 1883). On the recto of the first preliminary leaf, Mary Harlan (Mrs. Robert Todd) Lincoln has written: "Jack Lincoln from his Mother, Xmas 1884." Above the inscription, "Jack," the 11-year old recipient has written in a script boldly imitating the signature of him whose name he so proudly bore: "A. Lincoln."

J. M. EDELSTEIN
Rare Book Division

The Growth of the Abraham Lincoln Papers

I shall always regard the opportunity I had of seeing Abraham Lincoln when he visited the battlefield of Antietam as one of the most interesting incidents of my life . . . No one came in contact with that great man without a puzzled sense of disappointment or doubt at first. He was not at all what we would imagine and picture to ourselves as the ideal President of the United States. It required something more than a mere casual view to determine what the man was. Indeed, we are only now learning to know him. We go back, from year to year, with fresh interest in his history; we find new proofs of his power.¹

WITH THESE WORDS, in 1894, Gen. Jacob D. Cox bridged the world of Abraham Lincoln and the world of posterity. His utterance has perennial validity. Today manuscripts and books rather than reminiscences span the increasing years, yet still it requires "more than a mere casual view to determine what the man was." New accretions to the Library's collections of Lincoln papers and of manuscript Lincolniana hardly keep pace with the vast number of publications about the man and his era. In fact, however, although the original manuscripts tend relatively to dwindle in volume compared with the continually increasing amount of Lincoln literature, they nevertheless gain in significance as they are cited

by historians, popular writers, and ideologists.

The Library has recently issued, on 97 reels, a microfilm reproduction of the more than 14,000 Lincoln manuscripts—letters, drafts, speeches, and other personal papers—in its collections. This supersedes, amplifies, and brings up to date a 94-reel microfilm issued in 1947, when the Robert Todd Lincoln collection of Abraham Lincoln's papers was opened to research. The new microfilm divides the manuscripts into three series. Series I consists of the revised Robert Todd Lincoln collection and Series II of those Lincoln papers found in the papers of John G. Nicolay. The background and description of the former have been presented by David C. Mearns in *The Lincoln Papers*,² and considerable space has been given in this journal to the Lincoln pieces in the Nicolay papers.³ Series III in the microfilm consists of the miscellaneous additions to the Library's Lincoln collections, which have been gathered together and indexed by the Presidential Papers Section of the Manuscript Division. If any generalization can be made about them, it would suggest that these manuscripts contain more information relative to Lincoln's private life than does Series I,

¹ Jacob D. Cox, "President Lincoln at Antietam" [address given on May 2, 1894], in *Eleventh Annual Dinner, Ohio Commandery, Military Order of the Loyal Legion of the United States* (Cincinnati, 1894), p. 6.

² David C. Mearns, *The Lincoln Papers* (Garden City, 1948).

³ Helen Duprey Bullock, "The Papers of John G. Nicolay, Lincoln's Secretary," *QJCA*, VII (May 1950), 3-8.

which is formed mainly of the Executive Office files which Robert Todd Lincoln culled for strictly personal papers. The purpose of this article is to survey those acquisitions received since 1947, some of which were not available at the time the definitive edition of Lincoln's writings⁴ was compiled and issued.

One addition relating to Lincoln's early career includes 17 legal instruments dating from July 1837, partially or wholly in his hand, illustrative of the small claims and minor litigation which helped butter the bread of the rising lawyer. These documents, acquired in two groups in 1948, supplement similar holdings in the Library's Herndon-Weik collection. A letter to James T. Thornton of December 2, 1858, contains more personal background for Lincoln's legal career. In it he advised:

When a man has reached the age that Mr. Widner has, and has already been doing for himself, my judgment is, that he reads the books for himself without an instructor. That is precisely the way I came to the law.

This valuable one-page letter came to the Library 40 years ago as a deposit and was converted in 1956 to a permanent possession.⁵

As an Illinois politician and former United States Representative, Lincoln supported various candidates for Congress, and he sometimes had to quash unjustified accusations, as he did on behalf of Richard Yates in a letter of September 1854 to Richard J. Oglesby:

You perhaps know how anxious I am for Yates' reelection in this District—I understand his enemies are getting up a charge against him, that while he passes for a temperate man, he is in the habit of drinking secretly—and that they

calculate on proving an instance of the charge by you

This letter⁶ was presented to the Library in 1957 by Lincoln Isham, great-grandson of the President.

Lincoln letters which have not fallen into the hands of collectors may remain generally unknown, although they often occupy a large place among family treasures. The Library has consistently benefited from the generosity of individuals who have preferred to add these heirlooms to what Carl Sandburg has described as the "Mother Collection" at the sacrifice of the high market value supported by collectors. Thomas L. Marshall, grandson of Thomas A. Marshall, a Coles County Illinois Republican and friend of Lincoln, gave such a letter, written on April 23, 1858. In it Lincoln encouraged Marshall to get a Senatorial candidate in his District "on the track." He ended with optimistic news:⁷

I was in Springfield during the sitting of the two democratic conventions day-before-yesterday. Say what they will, they are having an abundance of trouble. Our own friends were also there in considerable numbers from different parts of the State. They are all in high spirits and think, if we do not win, it will be our own fault. So I really think—

Lincoln immersed himself early in the 1858 campaign, in which he was soon to be his party's Senatorial candidate. In reply to a speech by his opponent, Stephen A. Douglas, Lincoln said, at Edwardsville, Ill. on May 18, 1858, that superficial agreement upon a course for Kansas would not resolve their basic differences. The speech forms a logical precursor to the "House Divided" speech, delivered at the convention on June 16. The editors of *Collected Works* found difficulties in treating the earlier speech, for which they could locate only a small portion of the original draft. For the rest they were forced to rely upon

⁴ Roy P. Basler, ed., *Collected Works of Abraham Lincoln* (New Brunswick, 1953); hereafter cited as *Collected Works*.

⁵ It is printed in *Collected Works*, III, 344, but from a photostatic copy, not from the original.

⁶ Not printed in *Collected Works*.

⁷ The entire letter is printed in *Collected Works*, II, 443.

the authority of Nicolay and Hay's *Complete Works*.⁸ Since then, four of the manuscript pages have come to light, having reposed undetected in a 1947 addition to the John Hay papers. The fragment, in Lincoln's hand, has been assigned the date May 18, 1858, which was suggested in *Collected Works*, and will contribute to a future edition many details of punctuation, paragraphing, and emphatic underlining.

During 1859 Lincoln relinquished the conspicuous political attention he had gained during his battle with Douglas for the senatorship. While friends attempted to sound him on the Republican nomination for President, and his speeches were heard throughout the then West, he avoided the appearance of active candidacy. Twenty-nine checks of this period, drawn on Lincoln's account at the Springfield Marine and Fire Insurance Co., bear dates from January 15, 1859, to August 6, 1860. They cryptically relate some details of household finance. Local merchants figure most prominently, but the checks include several to the order of "wife" and one of December 1858 to "self for Bob," i.e., his son Robert Todd Lincoln, then a student at Phillips Exeter Academy. A thirtieth of this group of checks, all of which were presented in June 1959 by Lincoln Isham, remains the most dramatic. It is signed by David Davis, Lincoln's old friend and executor, and was used on July 25, 1865, to withdraw from the Riggs National Bank of Washington the balance (\$1373.53) of the martyred President's account.

Those who regarded Lincoln as a likely Presidential candidate knew that he must become better known in the East in order to win the nomination. Jesse W. Fell desired an autobiographical sketch for a Republican newspaper but had to overcome Lincoln's hesitation. A single-page letter

dated December 20, 1859,⁹ conveyed the classic three-page "Fell Autobiography":

Herewith is a little sketch, as you requested—There is not much of it, for the reason, I suppose, that there is not much of me—

If any thing be made out of it, I wish it to be modest, and not to go beyond the materials—If it were thought necessary to incorporate any thing from any of my speeches, I suppose there would be no objection—Of course it must not appear to have been written by myself—

The story of the separation of this letter from the accompanying sketch, which was acquired by gift in 1947, has been told in earlier articles in this journal.¹⁰ Their reunion was affected after the purchase of the letter at the Oliver R. Barrett sale in 1952.

The story of Lincoln's first trip in the East, during February and March 1860, is told in a letter he wrote on March 4 to his wife, Mary Todd Lincoln. The descriptive two pages tell of his hectic tour of New England, where the blessing of seeing his son Robert at school was mixed with the responsibility of making daily speeches in response to unanticipated requests. More than a shade of fatigue entered the traveler's words as he concluded:

I have been unable to escape this toil. If I had foreseen it I think I would not have come East at all. The speech at New York, being within my calculation before I started, went off passably well, and gave me no trouble whatsoever.

Since the Robert Todd Lincoln collection contains but one letter of Lincoln to his wife, this previously almost unknown letter, given in 1957 by Lincoln Isham, is an especially important addition to the Library's holdings.¹¹

James F. Babcock, editor of the *Palladium*, played host to Lincoln when he visited New Haven on the eastern trip.

⁸ *Collected Works*, III, 511.

¹⁰ *QJCA*, IV (May 1947), 58; X (May 1953), 1960-61.

¹¹ Only an excerpt from this letter is printed in *Collected Works*, III, 555.

^{*} *Collected Works*, II, 448 ff.

After Lincoln's nomination, the editor wrote, requesting an opinion on an enclosed photograph of him. Lincoln's two-page reply, dated September 13, 1860, returned the print and stated that he thought the likeness "a very true one; though my wife, and many others, do not—My impression is that their objection arises from the disordered condition of the hair."¹² The letter and photograph were acquired in June 1949 through the generosity of Mrs. Edward S. Harkness.

At the Barrett auction in 1952 the Library purchased a single page dated May 31, 1861, upon which Abraham and Mary Todd Lincoln endorsed to Caleb B. Smith their former Washington landlady, Mrs. Ann G. Sprigg.¹³ Lincoln commented:

When I was a member of Congress a dozen years ago, I boarded with the lady who writes the within letter—She is a most worthy and deserving lady; and if what she desires can be consistently done, I shall be much obliged. I say this sincerely and earnestly.

Lucky office-seekers were able to work their way into the presence of the remarkably approachable President. If their tales seemed likely, they went away bearing a card or letter of recommendation to some government agency. One letter of September 18, 1861, recommends a Mr. A. H. Merriweather for a clerkship. A small card to "Gen. Burnside or Gen. Butler," November [12] 1861, reads: "Please see the bearer, consider whether he can be useful to them because of his acquaintance with Southern localities."¹⁴ Lincoln's card, presumably given early in the War to her husband, was subsequently sent by Mrs. Annie Criss to Robert Todd Lincoln on May 17, 1897, with the explanation: "My late husband prized the enclosed card very highly, requesting it be sent to you in the event of his death." The card and accom-

panying letter represent further instances of Lincoln Isham's generosity.

Representative of the mass of routine correspondence which the President never handled personally are 13 letters of recommendation for appointment which probably went directly to departmental files. They were acquired in August 1951 with a large group of Civil War material.

Military men and affairs were subjects which perennially demanded the President's attention. In a letter to Gen. Henry W. Halleck of August 11, 1862, he commended to him Lt. Col. Gabriel R. Paul, a former West Pointer who was now available for active service.¹⁵

Effective use of personnel in high ranks proved a gnawing problem. The Union seemed unable to find compelling and victorious military leadership, and bickerings among the general staff ultimately came to Lincoln for arbitration. In 1863 Gen. Robert H. Milroy complained of his not having been assigned a new command. The President's reply, a two-page letter of June 29, 1863, offered no prospect of restoration and added: "I have scarcely seen anything from you at any time, that did not contain imputations against your superiors, and a chafing against the part they had assigned you—."¹⁶

George Ashmun, a longtime political associate, called just before Lincoln's departure for the theatre on April 14, 1865. He received a card of admission for an interview the next morning. It is considered Lincoln's last autograph.¹⁷ Ashmun's grandson, Joseph Hedden, lent the card to the Library in 1916, and in 1951, after his death, it became a permanent deposit.

James S. Knox, a medical student in Washington, went to Ford's Theatre on the night of the President's assassination. His second-row orchestra seat, directly below

¹² *Collected Works*, IV, 114.

¹³ *Collected Works*, IV, 391.

¹⁴ These two items are not in *Collected Works*.

¹⁵ Not in *Collected Works*.

¹⁶ *Collected Works*, VI, 308.

¹⁷ *Collected Works*, VIII, 413.

the President, permitted an unimpeded view of the events, which formed the major part of a long letter to his father, written 2 days later. Marion R. Knox, his daughter, gave the Library this commentary on the tragedy and description of the city as it was immediately thereafter. Also in the realm of Lincolniana rather than actual Lincoln documents are the Quebec City Council resolutions on the death of Lincoln, acquired in 1952.

These additions to the Library's Lincoln collection will enrich the work of scholars who endeavor to satisfy popular interest in the Civil War President. They serve in the continuing fulfillment of Jacob D. Cox's words:

Indeed, we are only now learning to know him. We go back, from year to year, with fresh interest in his history; we find new proofs of his power.

MARCIA WRIGHT
Manuscript Division

Annual Reports on Acquisitions

Music

ANOTHER YEAR has passed, and the Music Division finds its collections satisfyingly enlarged. Nearly 40,000 items were added to the shelves, and the potential of service and research was correspondingly increased. The current acquisitions, as a whole, span a period of almost 500 years, a phenomenon that has not occurred in some time. Several of the new holdings, moreover, are of excessive rarity and value, and it would be pardonable to speak of a banner year. Yet one disappointment must be voiced—the failure to acquire any autograph scores of the so-called master composers. But since manu-

scripts of this genre are always hard to come by, their absence can only slightly dim the general tenor of this account.

As in past years, the most notable acquisitions arrived as outright gifts or through the generosity of interested friends and organizations, many of them recorded in the following pages. Nevertheless it is impossible to mention all donors, and those whose names do not appear are assured of as deep and lasting appreciation as those who are identified.

The substantial statistical increase of the collections is presented first:

	Music	Books and pamphlets	Sound recordings	Total
June 30, 1959.....	2, 018, 017	148, 019	107, 955	2, 273, 991
Received 1959/60.....	31, 708	2, 459	4, 402	38, 569
June 30, 1960.....	2, 049, 725	150, 478	112, 357	2, 312, 560

The breadth of this accumulation is apparent in the ensuing descriptions.

A Monument of Music Literature

The opening section of this annual report is usually devoted to an account of autograph scores, but a stroke of rare, almost unique, good fortune compels consideration first of something quite different. The generosity of a warm friend of the Library made possible the acquisition of an exceedingly valuable and precious book, a copy of the first music dictionary ever printed. The friend is D. N. Heineman, retired international industrialist, who has distinguished himself as a patron of the arts and sciences as well as a leader in interna-

tional affairs and developments. The much-appreciated financial donation that led to the book's purchase came from the Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc., but Mr. Heineman's personal interest and broad cultural proclivities played no small part in this philanthropic act. To him as well as to the Foundation goes a special expression of gratitude.

The book in question is *Terminorum musicae diffinitorium*, by Joannes de Tincoris, published about 1494 and one of the scarcest, most significant volumes in the entire literature of music. It is no exaggeration to say that possession of the book has been a dream entertained for more than

half a century. Kind fate at last brought together an available copy and the means to procure it, with the result that the Library's already brilliant collection of early books on music is vastly enhanced by one of the most important of all publications. It is, moreover, the first copy to come to the Western Hemisphere, a fact that magnifies its rarity and desirability. Copies are known to exist in London (British Museum), Cambridge (University library), Vienna (Gesellschaft der Musikfreunde), Treviso (Biblioteca Comunale), Gotha (the Ducal Library), and Paris (Bibliothèque Nationale), but this brief survey only emphasizes its scarcity.

The book is without imprint or date, but was doubtless published in Treviso by Gerardus de Lisa, who came to the Italian town from Ghent and combined typographical with pedagogical activity. Tinctoris, who interests us far more, was one of the leading theorists of the late Middle Ages (or early Renaissance). He was born about 1435 or 1436 (in Flanders), and died in 1511 (also in Flanders), thus belonging to the generation of Busnois and Ockeghem, and he was probably associated with Dufay at Cambrai Cathedral. He acquired a reputation for broad learning that embraced music, mathematics, and law. Moving southward, he entered the employ of the Spanish ruling house of Naples, presumably between 1473 and 1476, and served long and faithfully in the Italian community. Here, indeed, he seems to have been the initiator of a Neapolitan musical culture; certainly the Court offered sympathetic opportunities, for it assembled an impressive array of poets, artists and musicians, as well as a choice library for their use and delectation.

Endowed with an encyclopedic mind, Tinctoris wrote 12 treatises (the *Diffinitorium*, written in 1474 or perhaps even earlier, is the first) that sum up the musical theory of his day, shed important light on

antecedent thought, and point to significant developments in Renaissance art. In his little dictionary, slender in size (15 leaves) but formidable in influence, he aimed for a clear and lucid presentation of ideas, and to a remarkable degree he was successful. Many of the words he tried to explain still elude specific definition.

In the last century and a half or more the *Diffinitorium* has been reprinted several times and translated into German and French. Johann N. Forkel published it in *Allgemeine Litteratur der musik* (Leipzig, 1792), and Pietro Lichtenthal included it in *Dizionario e bibliografia della musica* (Milan, 1826). In 1863 Heinrich Beller-mann published the Latin text and a German translation, with notes, in the first volume of Friedrich Chrysander's *Jahrbücher für musikalische Wissenschaft*. Before this, however, the Tinctoris text appeared in a most unlikely place, as an appendix to an English dictionary obviously designed for amateurs: James A. Hamilton's *Celebrated Dictionary, Comprising an Explanation of 3500 Italian, French, German, English, and Other Musical Terms, Phrases and Abbreviations* (London, 1849). Most recently (Paris, 1951) it has been edited and translated into French by Armand Machabey, thus renewing and augmenting an influence that is as strong as it is venerable. Now that a copy of the original imprint reposes in Washington, the musicological resources of the country are greatly enhanced. It would be most fitting if a scholar should prepare a facsimile edition with critical commentary, and give the cultured public a chance to view a work they have often heard about but (almost certainly) never seen.

Two more splendid publications came through the assistance of the Heineman Foundation, but they will be dealt with in the section captioned "Early Imprints."

Lima est minor pars toni : quam alii semiconium minus,
appellant.

Linea est locus tractu quodam designatus : quam alii re-
gulam dicunt .

Locus est uocum situs .

Longa est nota i modo minori perfecto ualoris trium bre-
uium . in imperfecto duorum .

PER M CAPITVLVM DECIMVM ::

Manus est breuis & utilis doctrina . ostendens cōpendio-
se deductiones uocum musicæ .

Maxima est nota in modo maiori perfecto ualoris trium
longarum . & in imperfecto duarum .

Melodia idem est quod armonia .

Melos idem est quod armonia .

Melum idem est quod cantus .

Mēsurā est adæquatio uocū quantū ad pronūciationē .

Mi est tertia uox : tono distans a secūda . & seūtonio a q̄rta

Mila est mutatio quæ fit in utroq̄ elami : ad descēdendū
de natura in b durum . & in utroq̄ alamire : ad descen-
dēdum de b molli in naturam

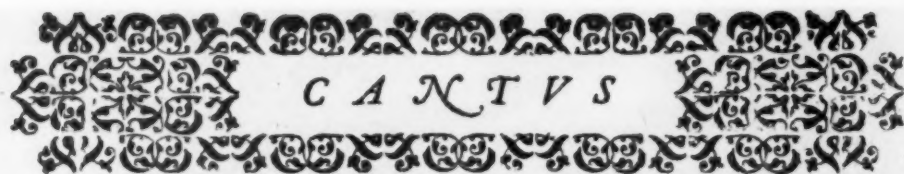
Minima est nota . ualoris indiuidui .

Mire est mutatio quæ fit in utroq̄ alamire : ad ascenden-
dum a b molli in b durum .

Missa est cantus magnus : cui uerba Kyrie . Et in terra .

Patrem . Sanctus : & Agnus . Et iterum ceteræ partes
a pluribus canēdæ supponūt : quæ ab aliis officiū dicūt

Modus est quātitas cātus ex certis lōgis maximā : aut bre-
uius longā respiciētibz constituta . Est igitur duplex
.b.i



CANTVS

IOAN. PETRALOYSII

PRÆNESTINI,

Motetorum Quinque vocibus.

LIBER QVINTVS.

NVNC DENVO IN LVCEM AEDITVS.

Mons. s. Carolus



L. Rongis

V E N E T I I S,

Apud Hæredem Hieronymi Scoti. M D L X X V X I I I . A

Title page (cantus part) of Palestrina's fifth book of five-part motets.



Title page (canto part) of Marenzio's first book of five-part madrigals.

A N
INTRODUCTION

To the Singing

O F

Pfalm-Tunes,
In a plain and easy METHOD.

WITH
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In three PARTS.

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Mr. TUFTS.

The Eleventh Edition
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BOSTON, N. E.
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MDCCXLIV.

Holographs

Throughout the year the Music Division was generously rewarded in its constant effort to obtain more original manuscripts of notable composers. All of the following names belong to creators of the 20th century, an encouraging sign in predicting or estimating the musical health of yesterday, today, and tomorrow.

The well-known British composer, Richard Anthony Sayer Arnell (b. 1917), has been growing in stature and proper popularity since he lived in Washington some 20 years ago. While on this side of the Atlantic, he became thoroughly familiar with the Music Division's collections and objectives. On several past occasions he has presented welcome gifts, but none has been more appreciated than the holographs that arrived during this year. They are the rough draft and the final draft (both piano-vocal score) of his recent opera, *Moonflowers, or Love in a Cave*, a short music drama that enjoyed its world première in Orpington, given by the Kentish Opera Group on July 23, 1959. Mr. Arnell himself wrote the libretto of this insouciant work, and enlarged his gift by including the first draft of the libretto (typed, with autograph corrections) and also its final version.

That distinguished American composer, Samuel Barber (b. 1910), continued to add to the manuscripts he has placed here by presenting two short works. The first is the song, *I Hear an Army* (piano accompaniment), which comes in both pencil and ink versions. It was composed in 1936 and is the third and last of "Three Songs to Poems from *Chamber Music* by James Joyce." (Mr. Barber had previously presented the manuscripts of the first two songs.) The second work is the autograph of *Let Down the Bars, O Death*, for mixed voices unaccompanied, also composed in 1936. The words are taken from Emily Dickinson. On this manuscript the

composer wrote quotations from Rilke and Melville, and also the sketch of a melody. As a matter of fact, there are two musical sketches, the second being for unaccompanied chorus with these words: "The sky-like girl whom we knew."

Steadily gaining in prominence and stature among American composers is William Bergsma (b. 1921). Not many of his autograph scores had yet reached the Library, but Mr. Bergsma happily remedied this situation by both gift and deposit. His first gift of the year was the autograph orchestral score, first version, of *A Carol on Twelfth Night* (dated 1953), which was commissioned by the Louisville Orchestra. Another gift was the holograph of his "3 Fantasies for Piano," written in Rochester, N.Y., between December 1942 and February 12, 1943. The third gift was his set of songs (piano acc.) entitled "Six songs to poems by E. E. Cummings," composed 1944-45. Incomplete sketches and the complete final version are here together. One of the sketches of the song cycle also bears sketches of the composer's second String Quartet (1944), commissioned by the Koussevitzky Music Foundation. The manuscript score has been here for some years.

In addition to these gifts, Mr. Bergsma placed on deposit in the Library a gratifyingly large number of his holographs, which reflect many aspects of his work. They are briefly listed herewith:

Children's suite [from *Titian*], 1945.
(Rough score for band)

Three choruses for mixed voices and two pianos. 1946.

(Contents: Black salt, black provender; Juan's song; Chanson un peu naïve. Also holograph version of same pieces for solo voice, piano acc.)

A Christmas song. Words from traditional and Biblical sources. 1944.

(For chorus & orch.; score; "To the choir of Stanford University")

Countdown.

(Sketches for brass quintet, 1959)

A desk for Billie. 1956.
(For orch.; score. "Written for the NEA centennial motion picture." Also holograph piano sketches; "Billie's song" for flute & piano; an abandoned sketch for a suite called "Portrait of Billie"; correspondence pertaining to the work)

Discarded sketch of piece for guitar. 1956?
[Wind quintet] Discarded sketches, Elizabeth Sprague Coolidge commission, 1956-57.

Discarded sketches, percussion piece, 1959.

Second fantasy (March by night). Written for piano, January 1943, transcribed for wind instruments, August 23, 1944.
(Score for wind ensemble)

The forgotten. 1958.
(For orch.; score; written for a motion picture)

The fortunate islands. For string orchestra. 1947.
(Score, incomplete; "commissioned for the 25th anniversary of the League of Composers by Carl Fischer, Inc.")

Gold and the Señor Commandante; a ballet. 1941.
(Piano score)

In a glass of water before retiring. 5 parts. [Text by] Stephen Vincent Benét. 1945.
(For 5-part mixed chorus, piano acc.; also holograph version of arr. for 4-part mixed chorus, piano acc., 1946, entitled "Time for sleep")

Second quartet, sketches.
(Score; commissioned by the Koussevitzky Music Foundation, 1944)

Third quartet, sketches.
(Score, 1953)

Riddle me this. For S. A. T. B. a cappella. Texts traditional. 1957.
(Piano acc. for rehearsal only; "commissioned by the Collegiate Choir of Illinois Wesleyan University")

A set of dances freely transcribed from the 1856 collection of John W. Moore. 1939.
(For orch., score; with correspondence about Moore)

Show-piece. 1943.
(For violin & piano; "to Jacques Gordon")

Sinister dance. 1945.
(For string orch., score & parts)

String quartet [No. 1] 1942.
(Parts)

String quartet [No. 2] 1944.
(Parts; commissioned by the Koussevitzky Music Foundation)

Music for the motion-picture "Titian—the boy painter." 1945.
(For orch., with emendations; score; an educational film released in 1945; "the score was begun Saturday, June 2nd, finished the morning of June 9th and recorded that evening, the composer conducting the Stanford University Symphony. Not all the parts were copied when the recording session began.")

Suite from a children's film. 1945.
(Sketch for orch. or band; close score; from the music for *Titian*, extracted with additions, August 25-Sept. 6, 1945)

[Suite from *Titian*]
(Rough score for band; partly holograph)

The wife of Martin Guerre.
(Opera in 3 acts; full score, 1st version; 1st performance at the Juilliard School of Music, Feb. 15, 1956; also portions & sketches of piano-vocal score; composer's holograph copy of libretto, incomplete; 2 typed copies of libretto by Janet Lewis, with librettist's autograph changes; voluminous correspondence with librettist)

Having become prominent in recent years as a young composer with firm aims, Easley Blackwood (b. 1933) has received extraordinary attention. It is not surprising, therefore, that he received a commission from the Serge Koussevitzky Music Foundation in the Library of Congress to write a string quartet (his second, Op. 6), which received its first performance here on January 8, 1960. It was played by the Juilliard String Quartet. Mr. Blackwood has given the original manuscript to the Library, and on the score (completed October 1959) is the dedication to the memory of Serge and Natalie Koussevitzky. Incidentally, the concert at which this work had its premiere was more than an ordinary occasion, for it marked the 10th anniversary of the above-mentioned Foundation. Mrs. Olga Koussevitzky's remarks on her hus-

band's ideals and objectives added luster to an evening of artistic significance.

One of the most interesting, important, and extraordinary composers in the history of American music, one who earned fame abroad as well as at home, one who eventually retired from a highly successful business career to devote himself entirely to creative work, was John Alden Carpenter (1876-1951). The full extent of his accomplishment is yet to be determined, but there is no doubt that his many contributions to American art have lasting value.

Over the years many of Mr. Carpenter's holographs had come to the Library, but many more were still hoped for. Consequently there was great elation when, in the spring, Mrs. Carpenter dispatched a large assemblage of her husband's manuscripts, covering the whole period of his musical activity. In fact, they do more than this, for among these papers are student exercises in harmony and counterpoint, sketches and drafts, as well as completed works, pieces left incomplete, and certain experiments or efforts that preceded his later successes. Here is, in short, a body of material that affords a penetrating glimpse into the composer's workshop such as is rarely offered to historians and critics.

In this large accumulation more than one handwriting is visible. The following list of titles presents manuscripts that seem assuredly holographic, but it should not be forgotten that the non-autograph scores may be equally meaningful for study and research.

About my garden.
(Song, piano acc.)

Adventures in a perambulator.
(Piano part)

Aged woman. Verses by R. W. C. Feb. 7th-15.
(Song, piano acc.)

America, the beautiful.
(Hymn; on 3 staves, piano acc.; May 27-28)

Berceuse (for small orchestra). March 08.
(Score)

[The birthday of the Infanta. Changes & corrections]
(Mostly alterations written verbally; Feb. 8, 1949)

Bright truth is still our leader.
(Song, piano acc.)

Brother.
(Song, piano acc.)

Canterbury bells. Music by Uncle John.
(For 3-part women's chorus, piano acc.)

Les cheminées rouges. Text by Mireille Havet.
(Song, piano acc.; 11/14/34)

The cock shall crow (ditty). [Text by] Robert Louis Stevenson.
(Song, piano acc. Also another holograph version, entitled "Ditty")

Dawn in India. [Text by] Lawrence Hope.
(Song, piano acc. Also another holograph copy, corrected)

Discontent.
(Song, piano acc.)

En sourdine. [Texte de] Paul Verlaine.
(Song, piano acc.)

Endlose Liebe.
(Song, piano acc.)

The faun.
(Fragments of a dramatic work; for orch., score; alternate title: "The heart of nature." Also fragment of piano-vocal score)

Fog wraiths. Poem by Mildred Howells.
(Song, piano acc.)

From a tree-top.
(Song, piano acc.)

Fugue (4 voices—small 3rd)
(Written on 3 staves)

Gentle Jesus, meek and mild. For Ginny, Dec. 21st, 31.
(Song, piano acc.)

Go, lovely rose. [Text by] Edmund Waller.
(Song, piano acc.)

The green river. [Text by] "A. D." in the Academy.
(Song, piano acc.)

The heart's country. [Text by] Florence Wilkinson.
(Song, piano acc.)

Her voice. Poem by Oscar Wilde. 9/6/12.
(Song, piano acc.)

How to dance.
(Song, piano acc.)

If. Text by Mabel Livingstone.
(Song, piano acc.; Dec. '34)

Impromptu.
(Piano solo)

Khaki Sammy. August 20th, '17. Dedicated
to Miss Nora Bayes.
(Song, piano acc.)

Land of mine. Aug. 4, '17.
(Song, piano acc.)

Little fly. [Text by] William Blake.
(Song, piano acc.)

Little heathen boys.
(Song, piano acc.)

Little Nigger. April 9th—16.
(Piano solo)

The little prayers of I.
(Song, piano acc.)

Menuet (to Monsieur A. Barthelemy). June
1923.
(For flute, violin, cello, & piano; score &
parts)

Miniature.
(For violin & piano)

The music doctor's blues (June 14th—28).
(For violin & piano; at end: "We thank
you!")

My horror.
(Song, piano acc.)

My place.
(Song, piano acc.)

Norse lullaby. [Text by] Eugene Field. To
Miss Amy Fay.
(Song, piano acc.)

Le petit cimetière. Text by Mireille Havet.
(To Eva Gauthier).
(Song, piano acc.; March 1923. *Also* an-
other holograph version Sept. '34)
[Piano piece, without title]
[Piano piece, without title; marked "Largo"]
[Two piano pieces]
(1st entitled "Sehnsucht"; 2nd untitled)

Piano sonata [in A major]
(1st movement only. *Also* 2 other holograph
versions)

Piano sonata. G minor.
(1897)

Polonaise américaine. Dec. 1912.
(Piano solo)

The pools of peace. Text by Joan Campbell.
(Song, piano acc.; Dec. 1934)

Prelude and fugue.
(Piano solo; fugue lacking)

Sonata for violin and piano.

Songs of silence. I. Rest. II. The past walks
here.
(Piano acc.; Aug. 1934)

Spring joys. [Text] from the Chinese of Wei-
Hing-wu, 8th cent., A.D. March '16.
(Song, piano acc.)

Suite for small orchestra.
(Score of 2 movements)

Terre promise. Poem by Ernest Dowson.
June '13.
(Song, piano acc.)

Thoughts. Poem by Sara Teasdale. May
'20.
(Song, piano acc.)

The thunderstorm.
(Song, piano acc.)

To a young gentleman. Poem from Na-
tional odes of China collected by Confucius,
B.C. 551-479. January '16.
(Song, piano acc.)

To one unknown. Poem by Helen Dud-
ley.
(Song, piano acc.)

Triste était mon âme. [Texte de] Paul Ver-
laine.
(Song, piano acc.)

Twilight reverie.
(Piano solo; "copyright 1894 by Miles &
Thompson")

Die vier Jahreszeiten. [Text von] Karl Flor-
enz.
(Song, piano acc. *Also* another holograph
version with alternate ending)

When the night comes.
(Song, piano acc.)

Worlds. Text by Aileen Fisher.
(Song, piano acc.; Dec. 1934)

For some strange (and accidental) rea-
son the Library had never acquired an

original manuscript of that sterling composer and teacher, Philip Greeley Clapp (1888-1954), yet for many years Mr. Clapp's name was a byword for genuine musical facility and thoroughness in training younger people. Born in Boston, he trained at Harvard, studied abroad, and taught a few years at Dartmouth College, but in 1919 he began an association with the State University of Iowa that lasted the rest of his life. Here he exerted a remarkable influence on the University and its students, conducted the University orchestra and chorus, became a cultural leader of the city and region, and attracted the affection of all who knew him. In all of this activity, much of it of pioneering nature, he continued to compose prolifically, writing large and small works with an ease that was astonishing and enviable. The over-all effect of his career makes his name one of the most important in American music, and Mrs. Clapp's gift of a large collection of his autograph scores fills one of the most glaring gaps in the Music Division's holdings. The following holographs of Mr. Clapp have been added to the shelves:

Bridal ballad. [Text by] Edgar Allan Poe.
(Song, piano acc.)

Bridal ballad. [Text by] Edgar Allan Poe.
(For voice & orch., score; composed 1906, orchestrated 1943)

A chant of darkness.

(For chorus & orch., score; text adapted from a poem by Helen Keller; composed 1920-24, revised several times, this the fourth version, 1933)

Concerto in B minor for two pianofortes with orchestra.

(Score; begun in 1922 as Concerto for one piano, this version finished Aug. 28, 1941)

Cradle hymn of the Virgin. Old Latin hymn translated by Samuel Taylor Coleridge.

(Song, piano acc.)

Cradle hymn of the Virgin. Old Latin hymn translated by Samuel Taylor Coleridge.

(For voice & orch., score; "Boston, August 15-16, 1914; Iowa City, November 10-11, 1943")

Dramatic poem, for trombone and orchestra.
(Score; Aug. 30-Sept. 7, 1940)

Fantasy on an old plain chant, for violoncello and orchestra.

(Score; "Ovington, August 7-29, 1938; rev. Iowa City, January 2-6, 1939")

The flaming brand; drama in 3 acts. Text and music by Philip Greeley Clapp.

(Orch. score; 1949-50-53)

A Golden Gate symphony. (Symphony No. 6) (March 1927-December 1928)

(Score)

Hark! What mean those holy voices: Christmas anthem. Words by J. Cawood.

(Organ acc.)

Henley lyrics. Words by William Ernest Henley.

(Songs, piano acc. Contents: The nightingale and the rose, 1924; When the wind storms by with a shout, 1925; The sands are alive with sunshine, 1913; The shadow of dawn, 1924; Thick is the darkness, 1913; Life is bitter, 1913; I am the reaper, 1921)

Heroic symphony (No. 10).

(Score; sketched 1919, composed 1935, this version 1943)

A hill rhapsody.

(For orch., score; composed 1944, this score 1947)

The nightingale and the rose.

(Song, piano acc.)

Norge; tone poem for orchestra. Dedicated to the Pierian Sodality of Harvard University in its centennial year, 1908.

(Score; "final version 1919")

The open road; concert overture.

(Score; Lummi Island, August 8-18, 1948)

Overture to a comedy.

(Orch. score; begun 1933, completed 1937, revised 1939)

The pioneers. Symphony No. 9, in E flat minor.

(Score)

Three poems by Edgar Allan Poe. (February-May, 1906)

(Songs, piano acc. Contents: A dream within a dream; Hymn; Evening star. Also another holograph, each song dated separately 1906)

The power of spring. Words by Richard Burton.

(Song, piano, acc.)

The power of spring. [Words by] Richard Burton.

(For voice & orch., score; composed 1906, orchestrated 1943)

[Praise the generous gods!] Words by William Ernest Henley.

(Song, piano acc.; July 1, 1934. *Also* another holograph version, incomplete)

Prelude, variations and finale.

(For woodwind quintet, score; Sept. 6-9, 1939)

Seven preludes.

(For orch., score; "Finished January 1, 1933")

Prologue to a tragedy.

(For orch., score; composed & revised from July 2 to Nov. 30, 1939. *Also* another holograph score)

Scherzo from Symphony No. 1. Arr. [for band] by the composer

(Score)

[Two short pieces for small orchestra, untitled]

(Score; 1948)

Sonatina in E, for piano. Iowa City, July 4-22, 1923. ("Formal presentation," October 24, 1924)

(Two holographs)

A song of youth.

(For orch., score; composed 1909, revised 1935 & 1950)

Song under the stars. [Words by Hermann Hagedorn, Jr.]

(Song, piano acc. *Also* another holograph version, dated 1911 & 1934, and a third holograph dated 1912, 1934 & 1937)

[String quartet]

(Score; composed 1909, revised 1924 & 1936)

Suite for 2 trumpets, horn, trombone, baryton, and tuba.

(Score; 1935)

Summer; prelude for orchestra.

(Score; composed 1912, revised 1917, 1918 & 1925)

Symphony in E major

(Score; composed 1907 & 1908, rewritten 1932)

Symphony No. 2, in E minor.

(Score; composed 1910-11, revised 1913, 1936, 1942-43, 1947. "To the memory of Benjamin Johnson Lang")

Symphony No. 3, in E flat major.

(Score; "to Karl Muck")

Symphony No. 4, in A major.

(Score; sketches begun in 1909, 1st score 1918-19, revised 1924 & 1932, this score 1941)

Symphony No. 5, in D major (1926).

(Score; revised 1941)

Symphony No. 7, in A major.

(Score; September 1-4 & November 24-28, 1929)

Symphony No. 8, in C major.

(Score; composed 1929-30, revised 1934, 1937, 1947. "To the memory of Max von Schillings")

Symphony No. 11.

(Score; composed 1942, revised 1950)

Symphony No. 12 (based on Coleridge's "Ancient Mariner").

(Score)

Taming of the shrew.

(Opera, full score; 1945-48)

To Helen. Words by Edgar Allan Poe.

(Song, piano acc.; 1935. *Also* another holograph copy)

Violin sonata.

(For violin & piano, score; 1929. *Also* holograph violin part)

A woman's last word. Words by Robert Browning.

(Song, piano acc. *Also* another holograph copy)

[Work for orchestra, untitled]

(Score, 1951; "last orchestral score")

[Work for orchestra, untitled]

(Score. "This is apparently the last orchestral score P G was working on before he died")

To this group of highly desirable manuscripts Mrs. Clapp added a packet of letters which also contained libretto drafts and production data pertaining to her husband's dramatic works. All of the letters were addressed to Mr. Clapp, some being congratulatory messages, others expressing cogent views of music and musical affairs.

Among the writers of wholly autograph letters were Edward Ballantyne, Harold Bauer, Henry Bellamann, Arthur Foote, Edward B. Hill, Dmitri Mitropoulos, and Alma Mahler Werfel; among the signers of the typewritten letters were Rudolph Ganz, Ernest Hutcheson, Carl E. Seashore, and Bruno Walter.

In recent years certain distinguished composers have acquired the gratifying habit of sending their manuscripts to the Library. Aaron Copland (b. 1900) calls for early attention in the category of recurrent benefactors. This year he presented three manuscripts of his Piano Concerto (penciled full score with sketches and corrections, dated 1926; his arrangement of the same work for two pianos, dated 1926; and his preliminary draft, called "sketches in pencil (complete)," of the two-piano version) and the holograph score of his Sextet for string quartet, clarinet, and piano. The latter, executed in 1937 and dedicated to Carlos Chavez, was derived from the composer's *Short Symphony* for orchestra (1932-33).

Besides these gifts Mr. Copland also deposited in the Library a number of autograph scores which are equally welcome. Some of them represent his most important work in various stages of development, as the following list clearly shows:

[Appalachian spring] Ballet for Martha. Rough sketches, June 1943-June 1944.

(Also still earlier rough sketches marked "Martha's Ballet." Commissioned by the Elizabeth Sprague Coolidge Foundation and first performed in the Library of Congress on Oct. 30, 1944, by Martha Graham & company)

Children's pieces: Sunday afternoon music; The young pioneers.

(Piano solo, 1935. Also preliminary drafts)

Fanfare for the common man.

(For brass & percussion; Nov. 6, 1942. Also sketch for piano)

Old American songs. First set.

(Songs, piano acc., 1945. Contents: The boatmen's song; The dodger; Long time ago;

Simple gifts; I bought me a cat. Also preliminary sketches. The melody of "Simple gifts" was used in "Appalachian spring")

Old American songs. Second set.

(Songs, piano acc.; one song dated Nov. 2, 1952. Contents: The little horses; Zion's walls; The golden willow tree; At the river; Ching-a-ring chaw. Also preliminary sketches)

Piano fantasy (1955-57)

("Finished Jan. 19, '57. Duration: 30 minutes." "Commissioned by the Juilliard School of Music, William Schuman, President, on the occasion of its fiftieth anniversary celebration and dedicated to the memory of William Kappel." Also original pencil manuscript, and rough sketches)

Preamble, for orchestra with speaking voice (1949). Text from the preamble to the United Nations Charter. Commissioned by the National Broadcasting Company for the United Nations.

(Score. First performed in New York, Dec. 11, 1949, Sir Lawrence Olivier with the Boston Symphony Orchestra conducted by Leonard Bernstein. Also pencil sketches and arr. for organ)

Quartet for piano and strings. Complete pencil sketch.

(Score. Also rough piano sketch. Commissioned by the Elizabeth Sprague Coolidge Foundation; first performed in the Library of Congress, Oct. 29, 1950)

First symphony, for large orchestra.

(Score: composed in 1928 from the Symphony for organ & orch., 1924; "dedicated to Nadia Boulanger with admiration")

Henry Dixon Cowell (b. 1897), too has been giving his holographs to the Library annually, and his seven gifts last year were welcome, as always. They embrace the following:

Music 1957. For Antal Dorati and the Minneapolis Symphony Orchestra.

(Score)

Polyphonica.

(For small orch., score; composed 1930)

Suite for small orchestra.

(Score; 1934)

[Symphony No. 12]

(Score; "written for Leopold Stokowski 1955-56")

Symphony No. 14. New York. 1959-1960.
(Score; commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress; dedicated to the memory of Serge and Natalie Koussevitzky)

A Thanksgiving Psalm. From the Dead Sea scrolls. For chorus of men's voices and orchestra. 1956.

(Score)

Variations for orchestra. L956 (revised 1959). Written for Thor Johnson and the Cincinnati Symphony Orchestra.

(Score)

In the Middle West lives Paul Fromm, successful in business and distinguished as a patron of the arts, who has benefited the Library on numerous occasions. Through his musical interests and enthusiasms, particularly through the operations of the Fromm Music Foundation, he has had (and has) a direct influence on modern music and contemporary composers, encouraging new works and making their creation possible. It is not surprising that Mr. Fromm has formed warm friendships with many of the foremost composers of the day. Sometimes there appears tangible evidence of these friendships, as happened late in 1959 when the celebrated Italian composer, Luigi Dallapiccola (b. 1904), sent Mr. Fromm the holograph (condensed score) of his *Dialoghi per violoncello e orchestra*. On the manuscript he wrote: "À Monsieur Paul Fromm, avec mes meilleurs vœux pour le Noël—ainsi que pour la nouvelle année—en souvenir de son dévoué Luigi Dallapiccola New York, décembre 1959." The gift was made, and the sentiment expressed and absorbed; but Mr. Fromm felt that an object of this nature belonged to the Nation, so with exemplary generosity he presented it to the Library, reluctant to relinquish it yet happy in preserving it for posterity.

Some years ago the Fromm Music Foundation reached a welcome understanding with the Library whereby the original

manuscripts garnered from Foundation commissions and awards would, whenever possible, be added to the Music Division collections. Last year the Fromm Foundation was able to make one such gift, the holograph full score of John Downey's *Chant to Michelangelo* for orchestra. It had earned the Fromm Award in 1958. The assemblage of Fromm Foundation manuscripts is now of impressive proportions, convincing testimony to Mr. Fromm's far-sighted and unselfish munificence.

Each year the Serge Koussevitzky Music Foundation in the Library of Congress commissions eminent composers to write new works, and the recipient composers usually give their original manuscripts to the Library. One holograph obtained in this manner is the *Concerto pour deux orchestres* by Henri Dutilleux (b. 1916) of France, whose interesting score calls for a "petit orchestre" and a "grand orchestre." Knowing that this extraordinary combination might be subject to misinterpretation, the composer wrote on the manuscript: "L'ensemble de cette petite formation se placera en demi-cercle entre le chef-d'orchestre et le grand orchestre. Cependant, il ne s'agit nullement d'un 'concerto grosso.' . . . C'est la masse du Petit Orchestre qui, le plus souvent, fera figure de soliste."

Another holograph, similarly obtained, is the score of the second Symphony by Ross Lee Finney (b. 1906), long in the forefront of American composers. This work was completed in the summer of 1959, and came to the Library accompanied by the composer's illuminating program notes. Of special interest to the student of musical creativity is a sheaf of leaves that dissatisfied the composer, who nonetheless refrained from throwing them away.

Since both of the above scores were Koussevitzky commissions, the composers

dedicated their respective works to the memory of Serge and Natalie Koussevitzky.

For many years one of the Music Division's proudest possessions has been its manuscripts written by George Gershwin (1898-1937). In this collection (bequeathed to the Library by the composer's mother) are the holograph full and piano-vocal scores of *Porgy and Bess*, one of the landmarks of American music. Great as was the public's anticipation before its premiere (Boston, September 30, 1935), its subsequent success has been dazzling, and deservedly so, for as a musico-dramatic work it has no rival in bridging serious and popular music or in combining racial naïveté with intensely personal pathos. The masterly culmination of the composer's much-too-brief career, it has triumphantly swept over the world and forced new respect for America's creative talent.

An unprecedented insight is now afforded into Gershwin's procedures as he wrote this unique work. His brother, Ira Gershwin (himself a gifted contributor to the lyrics of the opera) has given the Library no fewer than 15 of the composer's autograph sketches which were essential ingredients as the score progressed. One leaf is headed "last scene—(motives)" and bears brief musical notations as well as verbal reminders of details the composer must not forget. A substantial sketch is called "Intro to Fugue" and shows the original conception of the passage on page 79 of the 1935 printed vocal score. Here, too, is the inception of "Sure to go to Heaven," which appears in the libretto printed in 1958. At one point the composer must have paused to consider the work ahead, for he penciled these phrases in explanation:

Make piano part of "It aint necessarily so"
"Pagan dance"
get words to "fugue" 1st act

put in words of "Plenty of Nuttin"
Write Prelude to Act I
Write finish to Act II
Put in tempo marks (all scenes)

A pencil sketch of the duet of Bess and Crown (p. 2 of the 1935 vocal score) appears on another leaf, and on a piece of yellow foolscap, with even the musical staff drawn by hand, is the band theme used for the picnic (p. 262 of the 1935 vocal score). Among the reminders for orchestration the trumpet and trombone are particularly mentioned, and one important pencil sketch (labeled "Kittiwa") gives a foretaste of the opening of scene 2 in act 2. The melody, but no text, of "I'm on my way" is written on a leaf that bears this phrase at the bottom: "rhythmic on top a la Wagner." Here are the beginning of "Fishermen music" (near the opening of act 2, scene 1), a portion of the duet of Bess and Crown (near the end of act 2, scene 2), phrases marked "Boat for New York" (closing act 3, scene 2), and sketches for the end of act 1 called "Promise lan'." Two remaining leaves show four bars of instrumental music that will be extended for the fight between Crown and Robbins (pp. 89-90 of the 1935 vocal score) and a melody labeled "Crown blues" (p. 422 of the same score), the words being: "But show me the red head that kin make a fool out of me."

It takes little or no imagination to realize how important are these preparations for the achievement that *Porgy and Bess* most assuredly was, a veritable masterpiece from opening night onward.

Once again Roy Harris (b. 1898), outstanding American composer, presented several of his musical autographs, which form a welcome enrichment of the Library's holdings. Here is the opening (first draft) of his Seventh Symphony, on which the composer wrote: "One of my few attempts to write an ink score," and with it is a separate manuscript bearing one

vocal line (this time in pencil) to words beginning "The streets of Manhattan." Here, too, is a pencil score of his *Choral Symphony* that displays this statement: "Choral Symphony never completed because of other commissions—This work was never commissioned. Written in summer 1936." Another of Mr. Harris' gifts is the first movement of a "large religious work on life of Christ, commissioned by Gregor Piatigorsky." It is a huge score for chorus and orchestra, but this manuscript is incomplete. Also incomplete, and perhaps destined to remain so, is *American Symphony—1938*. The composer's explanation of incompleteness is written on the score: "First movement of symphony for Tommy Dorsey's Band. Never completed because the band had no rehearsal time to devote to a new project." Mr. Harris' final gift of the year was his orchestra score bearing this peculiar title: *Ce-Be-eS*, immediately clarified by the phrase: "a thematic epigram dedicated to Columbia Broadcasting System" to celebrate the 25th anniversary of broadcasts of the New York Philharmonic. At the end of the score is this date: "8/29/54."

The distinguished German composer, Karl Amadeus Hartmann (b. 1905), gave the Library the autograph score of his Seventh Symphony, a massive work composed between 1956 and 1958. It was commissioned by the Koussevitzky Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky. With the score is an interesting note in the composer's handwriting which provides an analysis of the three movements.

With characteristic generosity, Mrs. Robert S. Bartlett, daughter of Victor Herbert (1859–1924) presented three more of her father's autograph dramatic scores. Herbert, one of the great figures in American music, was unique in the history of the theater, and his best scores exhibit beauties that have not been surpassed. For many

years Mrs. Bartlett has been adding to the collection of her father's manuscripts, an assemblage that boasts some of the most famous names in operetta literature.

Considered alphabetically, *Dream Girl* must be mentioned first. This was Herbert's last operetta. Called a "musical play," in three acts and six scenes, it was first produced in New Haven, Conn., on April 22, 1924, and by the time it reached New York (August 20) the composer had passed away. There is some reason to believe that Herbert composed this work reluctantly, which may account for the fact that it was not among his stronger productions.

Mrs. Bartlett's second gift was the autograph score of *The Girl in the Spotlight* (première in Stamford, Conn., July 7, 1920; New York production on July 12). Like many of Herbert's operettas, it suffered from a poor libretto, one reviewer suggesting that it was no more than a framework for a sequence of pleasant melodies. Again music saved a show from complete oblivion.

But the manuscript of *The Princess Pat* represents a production that had a different and happier fate. This was a three-act comic opera, with a book written by Herbert's best librettist (Henry Blossom), which was first produced in Atlantic City, N.J., on August 23, 1915, and opened in New York on September 29. It was a charming and elaborate spectacle, romantic in tone and plot, and graced with some of Herbert's most attractive music. Here Herbert was at his best—in the richness of his themes, in orchestral skill, in rhythmic vitality, and in musical stagecraft—and at his best he had no superiors. This was the operetta, by the way, that led one critic to suggest that America could have its own "London Savoy" team if only the necessary literary partner could be found.

It is gratifying to report the receipt of several additional holographs of Alan Hov-

haness (b. 1911), American composer of Armenian descent, whose music frequently exudes an exoticism that is highly individual. These new acquisitions are:

Aria "And come all ye thirsty"—from "30th ode of Solomon."

(Song, piano acc., incomplete; c 1949)

Aria "Infinitely and invisibly." From 30th ode of Solomon.

(Song, piano acc.; c 1949; 2nd leaf missing)

Blue flame; opera.

(Discarded leaves, full score)

Celestial gate; symphony No. 6.

(Elaborate sketches, score)

Fuji; cantata for women's chorus, flute, xylophone, harp, and strings. Poem by YAMABÉ Akahito (Nara period). Op. 182. First sketch.

(Score; April 1960; commissioned by Ueno Gaku-en College of Music, Tokyo)

Khaldis; concerto for piano, four trumpets (or any multiple of four), and percussion.

(Score & parts; *1951)

Leaf from Mysterious Mt.

(Sketch for Symphony No. 2, score)

Two leaves from In the hills.

(For orch., score; 1952)

Sketch, Concerto No. 2 [for violin and string orchestra]

(Score, 1957; from 1st movement)

Leaf from a work for trombone, timpani, glockenspiel, and strings.

(Score)

Another prominent American composer heretofore only slightly represented in the manuscript collections is Ulysses Simpson Kay (b. 1917), who gave two important holographs. The first is the score of his piece for orchestra, *Of New Horizons*, which was completed on July 4, 1944. The second is an extensive set of sketches for his Quintet for piano and strings, composed in 1949. In addition, Mr. Kay presented a reproduction of his finished holograph, which bears numerous autograph emendations, directions, and analytical notes.

Manuscripts of Jerome Kern (1885-1945), beloved figure of operetta and

musical comedy, are extremely scarce, but last year two came to the Library. The first is the sketch of a song, with piano accompaniment, bearing the title *A Bea Lillie Ballad*. The first line is: "There is no breeze to cool the heat of love." The second, likewise a sketch, seems also to be the music for a song, although the words are lacking; but a title provides some identification: *Oh, for a Singer*. Both of these manuscripts are the gift of Dr. Albert Sirmay, who has benefited the Library in the past.

Rare indeed is an autograph manuscript of Serge Koussevitzky (1874-1951), one of the most eminent conductors of this century and a great benefactor of contemporary composers. The two foundations bearing his name, one of them established in this institution, attest his services as art patron and champion of modern music. But as a young man he became a virtuoso on that difficult instrument, the double-bass, and showed that it had undreamed-of soloistic possibilities. Recital literature for the double-bass is, at best, scanty, and Mr. Koussevitzky often made arrangements for his own concert use. One such manuscript that was received is his transcription of Max Bruch's *Kol Nidrei* for double-bass and piano, and it fittingly joins the manuscript collection of his Foundation. The donor of this valuable autograph was his widow, Mrs. Olga Koussevitzky.

Again the well-known American composer, Wesley La Violette (b. 1894), has presented an autograph of one of his major works, the full score of his opera, *The Enlightened One* (the composer also being the librettist). This drama, based on the life of Buddha, was finished on February 17, 1955.

Lyndol Mitchell is a young American composer (b. 1923) who teaches at the Eastman School of Music. Commissioned by the Elizabeth Sprague Coolidge Foundation to write a string quartet, he recent-

ly gave the finished manuscript as well as several leaves of autograph sketches. The work, dedicated to the memory of Mrs. Coolidge, received its première in the Library on January 26, 1960. It was performed by the Claremont String Quartet.

Of nearly the same age is Julián Orbón (b. 1925), well-known composer of Cuba, who received a commission from the Library's Koussevitzky Foundation. The resulting work was a *Concerto grosso* (*Cuarteto de cuerda concertante*), for string quartet and orchestra, and the holograph score (with some rejected leaves) was presented by the composer. It is dedicated to the memory of Serge and Natalie Koussevitzky.

Equally international in its operations, the Coolidge Foundation extended a commission to the eminent Italian composer, Goffredo Petrassi (b. 1904), who responded by writing a Trio for violin, viola, and cello. Upon its completion he sent the holograph score, dated 1959, to the Library, which has scheduled it for performance at one of the 1960-61 Coolidge Foundation concerts.

Another distinguished composer who has been making annual presentations is Walter Piston (b. 1894), one of the country's leading creators and for many years a member of the faculty of Harvard University. Continuing his generosity, Mr. Piston gave the Library the following holographs:

Divertimento for nine instruments.
(Score of draft; composed 1946)

Partita.

(For violin, viola, and organ; pencil sketches and first ink score; composed 1944; commissioned by the Elizabeth Sprague Coolidge Foundation; first performed in the Library, Oct. 29, 1944; based on passages from Carl Sandburg's *The People, Yes*)

String quartet No. 3.
(Score, 1947)

Serenata for orchestra.
(Score, 1956)

Variation on a theme by Eugene Goossens.

(For orch., score; composed 1944; also E. Goossen's autograph theme, melody only, signed: "E. G. '44")

Several years ago Richard Rodgers (b. 1902) deposited in the Library a number of his original manuscripts, and periodically he has selected certain titles to convert to gift. Last year he chose for presentation his autograph of *Victory at Sea*, which he wrote in 1952 to accompany the celebrated documentary motion picture of the same name. The music and the film, separately and together, made a great impact upon the Nation, and in 1953 the United States Navy bestowed upon Mr. Rodgers its Distinguished Public Service Award.

Mr. Rodgers also added to his deposits in the Library the holograph music of *Pipe Dream* (piano-vocal score with numerous sketches). This musical play in two acts, with book and lyrics by the late Oscar Hammerstein II, was first produced in New Haven, Conn., on October 22, 1955, and reached Broadway on November 30. It was a musical adaptation of John Steinbeck's *Sweet Thursday*, its locale being in that picturesque area known as Cannery Row, in Monterey County, Calif.

Sigmund Romberg (1887-1951) is another theatrical composer whose manuscripts, deposited some time ago, are gradually being added to the collections. Mrs. Romberg presented last year some of her distinguished husband's most memorable scores. Her gifts were: *May Wine* (1935), *The New Moon* (1928), *Rose de France* (1933), and *Up in Central Park* (1945). They are all holograph piano-vocal scores.

One of the most advanced as well as most eminent of American composers is Roger Sessions (b. 1896), whose uncompromising standards of excellence have won him a unique reputation. Last year the Edward B. Marks Music Corporation presented the original manuscript of Mr. Sessions' Sonata for unaccompanied violin,

which was completed in the spring of 1953. It is in four movements and contains 611 measures, counted and numbered by the composer himself.

Continuing his generosity of past years, Leo Sowerby (b. 1895) presented another enviable array of autograph scores, reflecting his long association with church and organ. It is a pleasure to list the following gifts:

Holiday trumpets.

(For organ, *1959)

I sing a song of the Saints of God.

(Anthem, organ or piano acc.; based on hymn melody by John Henry Hopkins; *1959)

Jesu, bright and morning star; anthem for Epiphany-tide.

(Organ acc., *1959)

Jubilee.

Organ solo, *1959; also draft, dated June 12, 1959, in sketchbook)

Little Jesus, sweetly sleep; Czech carol, "Hajaj, nynjaj."

For unison chorus, organ acc.; *1959; also draft dated July 4, 1959)

Magnificat and Nunc dimittis.

(For mixed chorus, organ acc.; *1958; also draft dated Dec. 3, 1957, in sketchbook; also composer's corrected proof, *1958 changed to *1959)

My Master hath a garden; anthem for S.A.

(Organ acc., *1959)

Song of the ship. Text from the German, 1608.

(Christmas anthem, mixed chorus, piano or organ acc.; *1959; title changed by publisher to "There comes a ship a'sailing." Also draft dated July 2, 1959)

Suite for organ, brass quartet, and kettle-drums.

(Score, 1953; *1958 as "Festival musick;" also draft dated Aug. 12, 1953, and composer's corrected first proof of score and parts)

The throne of God; a poem for mixed voices and orchestra. [Text] from the Book of Revelation.

(Piano- or organ-vocal score, *1957; "Written for the 50th anniversary of [the] Washington Cathedral, Washington, D.C.")

Few pieces in the repertoire of American orchestras have achieved more popularity than Leopold Stokowski's symphonic transcriptions of the music of J. S. Bach. The new colors in which the celebrated conductor arranged the melodies and harmonies of the Leipzig master struck a responsive chord in the heart of concert-goers, and the arrangements have been played time without number. Mr. Stokowski last year presented three of his autographs to the Library, each one representative of his inimitable talent for musical translation:

Aus tiefer Noth; symphonic transcription.

(Score; from the 3rd part of the *Clavierübung*, Schmieder 686)

Adagio from the Toccata and fugue in C major for organ; symphonic transcription, 1936.

(Score; Schmieder 564)

Aria; freely transcribed [for string orchestra]

(Score; from the Overture in D major, Schmieder 1068)

A refreshing voice among contemporary composers is that of Carlos Surinach (b. 1915), whose Spanish rhythms and melodies are winning a high degree of popularity. During the past year he gave two holographs, both of them orchestra scores, which bring a new name to the manuscript collections. The first is a piece entitled *Feria magica*, completed in New York in January 1956; the second is a *Sinfonietta flamenca*, which was finished in New York in September 1953.

The problems of a composer and publisher are always interesting, especially to an outsider, and we are reminded of this by the autograph of Alexander Tcherepnin's *Exploring the Piano* (1958), a set of twelve duets for pupil and teacher. It was presented by the Summy-Birchard Publishing Company, and with it came a fascinating exchange of letters between publisher and composer (b. 1899). Here are two fully autograph letters and two typed letters from the composer, plus six

carbon copies of letters written by the publisher. The missives touch upon a myriad of details, the composer explaining his hopes and intentions, the publisher pointing out certain necessary changes. The original title of the work was "Piano primer," but this was soon altered to the current appellation. Each of the separate duets likewise had a title, and again changes were in order. Did the composer object?—it would seem doubtful, for the publisher phrased his query with charm and grace: "You don't mind if we change some of the titles, do you? They're not worthy of the music!"

From Hugo Weisgall (b. 1912), an American composer rapidly becoming known to a wider audience and gifted with sureness of touch and elaborate technique, came several holographs, the first a draft of the piano-vocal score (incomplete) of a one-act opera, *The Stronger*. The libretto, based on the play of the same name by August Strindberg, is by Richard Hart. With the manuscript came a typewritten copy of the libretto, bearing many autograph emendations of the composer. *The Stronger* was first performed in Westport, Conn., on August 9, 1952.

Three different holographs exhibiting various stages of another one-act opera, *The Tenor*, also came from Mr. Weisgall. They are: piano sketch, final version; first sketches (piano-vocal score); and a portion of the piano-vocal score eliminated from the published edition. Here, too, is a typewritten libretto, written by Karl Shapiro and Ernst Lert, with alterations in Mr. Weisgall's hand. The opera, derived from Frank Wedekind's *Der Kammer Sänger*, was first performed in Baltimore on February 11, 1952, but some of the manuscript goes back to the spring of 1948.

Letters and Other Papers

Just a year ago this journal described receipt of half of a body of correspondence

between the eminent composer, Ross Lee Finney, and the celebrated violinist, Yehudi Menuhin. The latter had commissioned the former to compose a major work for violin which could be introduced at the Brussels Universal and International Exhibition on June 1, 1958. Mr. Finney gave the Library his letters from the violinist as well as communications from the publisher, and the development of the new work (*Chromatic Fantasy* for solo violin) from inception to near-production could be traced from one point of view in these documents. In Mr. Finney's gifts (*i.e.*, the letters from Mr. Menuhin) were the virtuoso's questions about interpretation, his suggestions for more violinistic effects, and occasionally his objections (implicit more than explicit) to the writing of certain passages.

Now Mr. Menuhin has given the long and fascinating letters that he received from the composer. Typewritten (though signed), but plentifully supplied with autograph musical phrases and rhythmic patterns, they reveal Mr. Finney's reactions to the soloist's suggestions, his opposition to some, his ready acceptance of others. On occasion his feelings changed from doubt to agreement to enthusiastic approval. As Mr. Menuhin studied the piece he also edited it for publication (by the C. F. Peters Corporation). In one letter, dated April 3, 1958, Mr. Finney wrote: "I am more pleased than I can tell you with the sensitive editings you have made and I can hardly wait to hear the piece." The work employs the 12-tone technique of construction, and in an early letter (Feb. 10, 1958) the composer explains his use of the "row," supplementing his remarks with aesthetic observations. It concludes with this phrase: "I have loved writing this work. I hope you will love playing it, which is, after all, the real test." The performance took place as scheduled, and when the composer heard a tape-recording

of the work he wrote to Mr. Menuhin (April 16, 1959): "The performance is a beautiful one and I realize all over again what creative imagination you brought to the work. There is a remarkable presence to the performance."

Before sending these letters to Washington, along with a reproduction of the holograph of the first movement heavily laden with his own pencil markings, Mr. Menuhin perused them once more. In a letter of transmittal he wrote (Aug. 3, 1959): "Glancing at it (the correspondence) again I found it quite interesting, and I am sure it is eloquent in the best sense of the word of the co-operation between composer and performer." Surely the correspondence offers an object-lesson in relations between composer and performer, and deserves the most analytical study by all who are interested in original and corrective creation.

From Philip James, eminent composer, conductor, and teacher, came a large assemblage of letters written to him by many prominent musicians as well as by distinguished individuals in other walks of life. Some are long, some are short, some dwell upon professional problems, others are friendly and personal. As a body of material they reflect the importance of Mr. James' accomplishment and the high esteem his colleagues entertained for him. In the collection are 130 autograph letters and 206 that are typewritten and signed. His correspondents cannot all be listed here, but some of the best-known are: Granville Bantock, Marion Bauer, Ernest Bloch, F. S. Converse, Walter Damrosch, Carl Engel, Lawrence Gilman, Leopold Godowsky, Arthur Hartmann, Gustav Holst, Charles E. Ives, Mrs. Edward A. MacDowell, D. G. Mason, Dmitri Mitropoulos, Karol Rathaus, Curt Sachs, Olga Samaroff, Arthur Shepherd, Albert Stoessel, and George Szell.

Carl Orff (b. 1895) is an outstanding German composer who, in 1937, scored a resounding success with his oratorio or scenic cantata, *Carmina Burana*. It has been performed frequently, and recently Leopold Stokowski conducted a performance of the work for an extraordinary recording (directing the Houston Symphony Orchestra and choral forces from the same city). It was so extraordinary that the composer, upon hearing it, was moved to write the conductor a letter of laudatory appreciation. Among other phrases he wrote: "Da haben Sie wieder einmal gezaubert. Bei vielen Stellen war mir, als hätte ich sie noch nie gehört, so hervorragend haben Sie die Musik interpretiert und so bestechend ist sie aufgenommen." This letter, penned on May 7, 1959 came as a gift from Mr. Stokowski. It is indeed a rare tribute from a creator to a re-creator, both of whom are in the front ranks of our cultural life.

From Mrs. Olga Koussevitzky came a packet of letters and papers of Jean Sibelius (1865-1957), who dominated the world of the symphony for several decades. Among them are nine autograph and four typewritten letters in which the composer uses both German and English. Sibelius' letters are scarce, and consequently these, donated by the widow of one of his greatest interpreters, are doubly welcome.

From the well-known composer Burnet C. Tuthill came more than 300 letters (autograph and typed) from various composers, for which the focal point was the Society for the Publication of American Music. Besides discussing matters of publication, however, these letters often refer to other professional and personal affairs, and they constitute a rich source of historical evidence over a period of more than 30 years. Mr. Tuthill was secretary of SPAM for many years, and to many of these letters are attached carbon copies of his replies. The composers most num-

erously represented are D. G. Mason and Leo Sowerby, but these prominent names also appear: E. B. Hill, D. S. Smith, Mrs. H. H. A. Beach, W. W. Cobbett, and J. A. Carpenter.

For many years Isabelle Vengerova (1877-1956) was a leading piano teacher at the Curtis Institute of Music in Philadelphia. There she enjoyed an enviable reputation and numbered among her students several of America's most brilliant musicians. Last year her nephew, Nicolas Slonimsky (nationally known as composer, author, and lexicographer) gave a quantity of letters which famous artists of the past had written to the illustrious pedagogue. Her friends and wellwishers included the following: Ossip Gabrilowitsch, Leopold Godowsky, Josef Hofmann, Moriz Rosenthal, and Alexander Siloti.

A year ago Mrs. Arnold Volpe presented a large collection of materials relating to the extraordinary career of her husband (1869-1940), who did much to broaden the reception of symphonic music. Discovering a score of letters still in her possession, she sent them to Washington to join the earlier shipment. More than half of them are autograph, and practically all testify to the affection and appreciation the Volpes earned in their services to art and artists. Included among the writers are: Harold Bauer, Ernest Bloch, C. V. Bos, Arthur Farwell, Emanuel Feuermann, Clara Gabrilowitsch, Sidney Homer, Ernest Hutcheson, William Kapell, Moriz Rosenthal, Albert Spalding, and Maggie Teyte.

The final autograph note to be reported was acquired in a rather unusual way. Frank Walker, noted British scholar and biographer, had several times called upon the Music Division for information and assistance. When ordering photocopies of important sources, he discovered that the transmittal of payment from one country to another is attended by complications and delays. One day the Music Division re-

ceived a note from Mr. Walker requesting certain photostats and enclosing an autograph postcard written by Hugo Wolf (1860-1903) in payment therefor! Thus he hoped to eliminate the long waiting period that inevitably frustrates and irritates the researcher. In this case he was successful, and the Library benefited handsomely by his impatience. Wolf wrote a minuscule hand, and the amount of message he crowded onto the card exceeds that of many a letter written on conventional stationery. Dated April 4, 1897, it was sent to the composer's close friend Dr. Henrich Potpeschnigg and in print occupies a full half-page (*cf.* Wolf's *Briefe an Heinrich Potpeschnigg*, Stuttgart, 1923, p. 187).

Early Imprints

The Music Division was particularly pleased to acquire two complete sets of part-books from the Renaissance, products which are both difficult and costly to obtain.

The earlier of the two is the fifth book of five-part motets by that master of ecclesiastical counterpoint, Palestrina (1525-94), the full entry being:

... Ioan. Petraloysii Praenestini, Motetorum Quinque vocibus. Liber quintus. Nunc denuo in lucem aeditus.

Venitiis, Apud Haeredem Hieronymi Scoti. MDLXXVXIII.

The Library is fortunate in having several contemporaneous (or nearly so) editions of Palestrina's motets, as follows: Book I (5, 6, 7 parts—1600), Book II (5, 6, 8 parts—1588), Book III (5, 6, 8 parts—1589), Book IV (5 parts—1596), and Book V (5 parts—1601), all bearing the imprint of H. Scoti. The 1601 publication bears the same imprint and has the same contents as the new acquisition, but the printing is quite different. Its rarity is attested by its absence from the *British Union-Catalogue of Early Music* (1957)

and by only four locations being given in Eitner's *Quellen-Lexikon*. Thus the Library's holdings of early Palestrina imprints rise importantly upward. It is not without interest that this book of motets is dedicated to Cardinal Bathory, nephew of the King of Poland.

Perhaps even more notable is the complete set of parts of the first book of madrigals by Luca Marenzio (1553–1599), called by his contemporaries "il più dolce cigno d'Italia" and "il divino compositore." The entry follows:

... Il primo libro de madrigali a cinque voci di Luca Marenzio. Nouamente con ogni diligenza ristampati.

In Venetia, Appresso Alessandro Rauerij. M.D.CVIII.

This 1608 edition is far from the first—indeed, six preceded it (beginning in 1580)—but it seems to be completely unknown up to the present; it is not mentioned in Grove, Eitner, Vogel, Einstein, or the *British Union-Catalogue of Early Music*. Consequently the bibliographical rarity and value of this issue can scarcely be exaggerated. Another fact makes the acquisition doubly welcome and stresses the scarcity of early Marenzio imprints—of the six earlier editions, from 1580 to 1602, the Library has not one. Further comment is unnecessary.

Both of these sets of part-books, the first to arrive in several years, were obtained through the generosity of the Heineman Foundation. Thanks to its warm interest and munificent benefaction the Library's collection of musical rarities has been most impressively augmented, and its research resources notably expanded.

The following list shows additional early imprints that were received. They are welcome and desirable in a research collection.

Amon, Johann Andreas (1763–1825)

Recueil de dix-huit cadences ou point-d'orgue faciles pour piano-forté . . . Oeuvre 22 . . .

A Offenbach s/M, Chés Jean André [1804?] (Lacks Nos. 1, 9, 10, 13, 14, 15, 18)

André, Johann Anton (1775–1842)

Marche à quatre mains pour piano-forté . . . No. 1 . . .

A Offenbach s/M, Chez Jean André [1804?]

Trois sonatines à l'usage des commençants, tirées des Divertissements à quatre mains d'Ant: André, oeuvre 18, et arrangées pour piano-forté accompagné de violon ad libitum par P. J. Riotte . . .

A Offenbach s/M, Chés I. André; Baltimore, Sold by Philip B. Sadtler [ca. 1803]

(Separate part for violin)

Clementi, Muzio (1752–1832)

Zwoelf Walzer für das Piano-Forte, mit Begleitung eines Tamburins und Triangels . . . Ein-und vierzigtes Werk, Fortsetzung des 40ten Werks . . .

Offenbach am Mayn, Bei I. Andre [1802]

(Separate parts for tambourine and triangle)

Gelinek, Joseph (1758–1825)

Six variations pour le clavecin, ou piano-forte sur l'air: Seyd uns zum zweytenmal willkommen, de l'opera, Die Zauberflöthe, de Mr. Mozart . . .

A Offenbach sur le Mein, Chez I. Andre [1794?]

Hoffmann, Philipp Karl (b. 1769)

Six variations pour le piano-forte sur le trio: Copia si tenera, de l'opera Palmira [de Salieri] . . . Oeuvre 8me . . .

A Offenbach sur le Mein, Chez Jean André [1798]

Latour, T.

Air favori, varié pour le piano-forte . . .

A Offenbach s/M, Chés I. André; Baltimore, Sold by Philip B. Sadtler [1803?]

Riotte, Philipp Jakob (1776–1856)

Neuf variations pour le piano-forte, composées et dédiées à Mademoiselle Meline Brentano . . . Nro. 1 . . .

A Offenbach s/M, Chez Jean André [1804]

Wranitzky, Anton (1761–1820)

XII variazioni per il violino solo supra la canzonetta ich bin liederlich, du bist liederlich . . .

[n. p., n. d.]

Dramatic Music

The Library's collection of full scores of dramatic music and of librettos published before 1800 is supposed to be the largest in existence. It is a pleasure to present the following list of additions:

Full Scores

Arnell, Richard Anthony Sayer

Moonflowers; a short opera. Words and music: Richard Arnell. Opus 83A.

(Reproduction of composer's holograph; gift of the composer. *Vide supra*, p. 15)

Kay, Hershy

Stars and stripes; a ballet in five campaigns. Adapted and orchestrated by Hershy Kay, after the music by John Philip Sousa . . .

[New York] Boosey and Hawkes [c 1960]

("Commissioned by Ballet Society, Inc., for the New York City Ballet. Choreography by George Balanchine. Dedicated to the memory of Fiorello H. La Guardia. First performance January 17, 1958")

Khrennikov, Tikhon Nikolayevich (b. 1913)

. . . In the storm; four act and six scenes opera . . . Libretto by A. Faiko and N. Virta.

[Moscow] State Music Publishers, 1958.

(Title page in English and Russian; introductory note in Russian, English, French and German; produced in 1939)

[Müller, Adolph] (1801-86)

Lumpaci vagabundus, oder Der liederliche Kleeblatt . . .

(Operetta in 3 acts; manuscript, 183-?; correct title: "Der böse Geist Lumpaci vagabundus"; libretto by J. N. Nestroy; first performance in Vienna, April 10, 1833)

Stoessel, Albert Frederic (1894-1943)

Garrick . . .

(Opera in 3 acts; manuscript; first performed in New York, Feb. 24, 1937)

Librettos

[Arne, Thomas Augustine] (1710-78)

Love in a village; a comic opera. Written by Mr. Bickerstaff. Marked with the variations in the manager's book, at the Theatre-Royal in Drury-Lane.

London: Printed for T. Lowndes, T. Caslon, T. Carnan, R. Baldwin, and S. Bladen [1782]

[Arnold, Samuel] (1740-1802)

The maid of the mill; a comic opera in three acts. Written by Mr. Bickerstaff. With the variations of the manager's book at the Theatre Royal in Drury-Lane.

London: Printed for T. Lowndes, T. Caslon, T. Carnan, R. Baldwin, and S. Bladen [1782]

[Dibdin, Charles] (1745-1814)

Lionel and Clarissa: or, The school for fathers; a comic opera. Written by Mr. Bicker-

staff. Marked with the variations in the manager's book, at the Theatre-Royal in Drury-Lane.

London: Printed for W. Lowndes, M.DCC.LXXXVI [!]

(Frontispiece dated: July 1, 1788)

[Lully, Jean Baptiste] (1632-87)

Proserpine; tragedie en mvsiqve, ornée d'entrées de ballet, de machines, & de changements de theatre. Représentée devant Sa Majesté à Saint Germain en Laye le troisième [sic] Fevrier 1680.

A Paris, Par Christophe Ballard, M.DC.LXXX.

(P. Quinault, librettist; prologue & 5 acts; Library also has a variant edition, probably slightly earlier)

[Pepusch, John Christopher] (1667-1752)

The beggar's opera. Written by Mr. Gay. Marked with the variations in the manager's book, at the Theatre-Royal, in Drury-Lane. . .

London: Printed for W. Strahan, T. Lowndes, T. Caslon, W. Nicoll, and S. Bladen, M.DCC.LXXXII.

[Philidor, François André Danican] (1726-95)

Le soldat magicien; opéra-comique. Représenté pour la première fois sur le Théâtre de l'Opéra-Comique de la Foire S. Laurent, le 14 Août 1760.

A Avignon, Chez Louis Chambeau, M.DCC.LX.

(Louis Anseaume, librettist; Library also has two Paris editions, 1760 and 1775)

Americana

American music imprints from the early days of our country or of other outstanding significance are highly prized. They reveal our social traits and taste, show the direction of our interests, comment on our history. They constitute a special group of material which is steadily gaining favor with collectors, and prime items are becoming more and more difficult to obtain. Last year, fortunately, the Library acquired several which will surely be valuable to students of the cultural and artistic past.

Two tiny songsters (generically books of song texts with melodies indicated) claim attention first. The gift of Lester S. Levy, they are bound together, but they were is-

sued as separate collections to serve different purposes (or at least different moods). Both are called *The Diamond Songster*, and the title pages of each show that they were published in Baltimore by F. Lucas, Jr., in 1812. The first, however, contains "the most approved sentimental English songs" and the second "the most approved humorous English songs." The opening poem in the second volume is "To Anacreon in Heaven," the air of which was soon to become *The Star-Spangled Banner*. The most striking feature of these publications is their size. They are less than 3 inches from top to bottom and perfectly proportioned accordingly—miniatures of remarkable daintiness.

The War of 1812 was responsible for another songster that has found its way to the Music Division. It is Edward Gillespy's *The Columbian Naval Songster*, published in New York in 1813. This was "a collection of original songs, odes, etc., composed in honour of the five great naval victories, obtained by Hull, Jones, Decatur, Bainbridge and Lawrence over the British ships *Guerriere*, *Frolic*, *Macedonian*, *Java* and *Peacock*." Two poems in the volume ("Columbia Victorious" and "Decatur's Victory") were to be sung to "To Anacreon in Heaven," and several to the easier strain of "Yankee Doodle."

The playing of melody instruments (wind or string) was widespread 150 years ago, and popular airs seemed to be the staple musical fare. A typical publication was *Riley's Flute Melodies*, compiled by Edward R. Riley (d. 1831) and published by him in 1814 (?). The question-mark is necessary because the copyright was claimed "in the thirty-eighth year of the Independence of the United States." In the book are 356 tunes (with titles but without words) that were then in vogue. One was "To Anacreon in Heaven," another was "Yankee Doodle," and still another was "The Irish Washerwoman."

People who liked to play tunes had to be taught or had to learn how, and instruction books were consequently plentiful. About 1821, also in New York, the same Mr. Riley issued *Riley's New Instructions for the German Flute*, which, besides having "a collection of songs, airs, marches," also contained "the best methods to obtain a proficiency, with complete scales for the four, six & eight key'd patent flute." The flute was an extraordinary popular instrument. If one should ask why, Mr. Riley's book had an answer: "That Instrument is allowed to be the finest which approaches nearest to the human voice, the German flute, from its sweetness and delicacy of tone, undoubtedly claims a superiority over all others." There are many who would agree with that today.

The Library was fortunate to acquire a copy of one of the rarest of all musical publications, so rare in fact that no copies at all are known of the first, second, third, fourth, and sixth editions. It is:

Tufts, John (1689-1750)

An introduction to the singing of Psalm-tunes, in a plain and easy method. With a collection of tunes in three parts. By the Reverend Mr. Tufts. The eleventh edition, printed from copperplates, neatly engraven.

Boston, N. E., Printed for Samuel Gerrish, MDCCXLIV.

Little more than a pamphlet in size, this modest publication evidently first appeared in 1721, another edition coming out in the same year. Two more were issued in 1723, and others followed in 1726, 1728 (two), 1731, 1736, 1738, and 1744. The earliest extant edition is the fifth (1726), but neither of the two known copies is in the Library of Congress.

John Tufts, a clergyman serving in Newbury, Mass., obviously wished to freshen, improve, and increase singing in the church, and he could think of no better way to begin than by creating this booklet. A few pages of text outline the rudiments, then follow 37 tunes, the majority taken

from Thomas Walter's *Grounds and Rules of Musick Explained* (Boston, 1721), the others coming from various sources. One tune, called "100 Psalm Tune New," has eluded further identification, and there is a temptation to consider it "the earliest authentic specimen of music composed and published in British North American. . . . In other words . . . [it] may well be the first American composition." Did Tufts write it? No one knows—but if he did, there is a new claimant to the honor of being the first native-born American composer.¹

Tufts reproduced his music in a curious letter-notation which, on a five-line staff, compensated for the musical illiteracy of congregations. This was not a new device, but it did facilitate the learning of notes by musically untutored folk. In any case it was pragmatically useful and helped the publication exert a healthy influence (the formation and functioning of the New England singing school) that lasted over a century.

Of this 11th edition only seven copies are known, and of all editions only 21 copies have been located; even they are not all complete. Its preciousness, therefore, is beyond question.

Bound in front of the Tufts booklet is a much more substantial publication:

The Psalms, hymns, and spiritual songs of the Old and New Testament: faithfully translated into English metre: for the use, edification, and comfort of the Saints in publick and private, especially in New England . . . The twenty-sixth edition.

Boston: N. E., Printed for J. Draper, for J. Blanchard, at the Bible and Crown, on Dock Square, 1744.

Highly desirable, it is nevertheless far removed from its illustrious ancestor, the *Bay Psalm Book* of 1640. It contains no music, and was probably used as much for

personal reflection as for congregational singing.

Another interesting songster recently received is *The Vocal Standard; or, Star Spangled Banner*, published by J. H. Nash and T. W. White in Richmond in 1824. It was issued as "being the latest and best selection ever offered to the public, particularly of American patriotic songs; as well as sentimental, humorous & comic songs, duetts, glees, &c., many of which are original, and not to be found in any other collection." The words of the national anthem appear as the third text in the book, and with them is the author's name, "F. S. Key, Esq." Although the words had been written 10 years before, this is still one of the earliest associations of poem and poet.

There is no indication of the tune to which *The Star-Spangled Banner* must be sung, so presumably everyone was familiar with the melody; but there are four texts for which the use of the air *To Anacreon in heaven* is prescribed. They are: "When first from on high the great fiat was given"; "When Brennus led down his fierce conquering hosts"; "When danger and death, his lov'd country assail'd"; and "No more the loud tones of the trumpet resound." It was either more proper or more useful to refer to the title of the old British drinking-song than to the new patriotic exhortation.

Demanding special attention is a piece of sheet music, in reality an anthem for four-part chorus with organ accompaniment by Samuel Brenton Whitney (1842–1914). Entitled *Deus misereatur* (*God Be Merciful Unto Us*), but having only an English text, it was published in 1877 by the Arthur P. Schmidt Co. of Boston. It was the initial publication of this famous firm, so important in the annals of American music, and as such it has its own unique claim to consideration.

Several much earlier pieces of American sheet music may be summarily listed:

¹Irving Lowens, "John Tufts' Introduction . . ." in *Journal of Research in Music Education*, II (Fall 1954).

Carr, Benjamin (1768-1831)

The boatie rows; an ancient Scotch ballad.

[n. i., ca. 1820]

(Piano solo with interlinear text, and song, piano acc.; gift, Lester S. Levy)

. . . Duett, the words from Rokeby, "The tear down childhoods cheek that flows." Sung by Mrs. Green & Mrs. Burke at the Philadelphia amateur concert . . .

Baltimore, Printed for J. Carr [180-?]

(Piano acc.; "No. 22 of Carrs Musical miscellany in occasional numbers." Gift, Lester S. Levy)

Clifton, Arthur (1784-1832)

Oh tell me how from love to fly; song, composed for Miss McCausland . . .

Baltimore, Printed and sold (for A. C.) at Carrs music store [182-?]

(Piano acc.; gift, Lester S. Levy)

Favourite piece of John Bueckler named Schinder Hannes, with variations for the piano-forté.

Baltimore, Sold by Philip B. Sadtler [180-?]

[Jackson, George K.] (1745-1822)

One kind kiss.

Boston, Printed and sold by P. A. von Hagen & Co. [1799?]

(Piano solo with interlinear text; gift, Lester S. Levy)

Loves young dream.

Baltimore, Printed and sold at Carrs music store [ca. 1820]

(Song, piano acc.; "Irish air," from Moore's Irish melodies; gift, Lester S. Levy)

Miscellaneous

A number of miscellaneous acquisitions were received that fit into none of the above categories.

On June 29 the Library was visited by royalty. His Majesty, King Bhumibol Adulyadej of Thailand, accompanied by officials of his own government as well as by members of our Department of State, was received by the Librarian of Congress and cordially welcomed to this institution. When the party moved to the Whittall Pavilion, King Bhumibol presented to the Library, for the people of the United States, a set of Thai musical instruments, beautiful in their craftsmanship and en-

cased in handsome chests and wrappings.

The gift was most appropriate, for what is more conducive to international good will and spiritual understanding than music or the implements that produce it? His Majesty is, moreover, a well-known composer in his own right, and the selection of these objects can be interpreted as his conviction of music's power to bring peoples of the world into closer harmony. They are living symbols of cultural and humane diplomacy as well as vehicles for the utterance of sentiment and emotion.

From Albert Sirmay came a set of miscellaneous documents relating to the organization and preparation of *West Side Story* (music by Leonard Bernstein). They afford a glimpse into the problems that must be solved before an elaborate musical play can be launched. In this case, success crowned all efforts, for the production (première in Washington, D.C., Aug. 19, 1957; in New York, Sept. 26, 1957) has been hailed as a triumph of the American musical theater.

Mr. Sirmay also gave the Library a copy of Ferruccio Busoni's *Sketch of a New Esthetic of Music* (New York, 1911). It is an autographed presentation copy of the author.

A gift from Rembert Wurlitzer is of special interest. A quarter of a century ago, Mrs. Gertrude Clarke Whittall presented to the Library a magnificent collection of Stradivari instruments—three violins, a viola, and a cello. The most noted instrument in the group is the "Betts" violin, so-named from a former owner. Its fame, undiminished through the years, stems from its perfection of craftsmanship and its well-nigh perfect state of preservation. In his files Mr. Wurlitzer found a bill and a canceled check which figured in one of the changes of ownership of this now priceless violin.

The first recorded owner of the violin was Arthur Betts of London, who acquired

it, according to tradition, from an unidentified stranger about 1830. From him it passed to one John Bone and then to the famous French *luthier*, Jean-Baptiste Vuillaume. Subsequent owners were Charles Wilmotte, C. G. Meier, George Hart, the Duc de Camposelice, W. E. Hill & Sons (of London), Jacques Zweifel, R. E. Brandt, Hill again, and R. D. Waddell. The bill in question was made out by the celebrated Hill firm when it sold the instrument to Mr. Waddell of Glasgow. The document is dated June 21, 1898, and calls for payment of £1,900 for "The Stradivari violin known as the 'Betts', dated 1704, with inlaid case made for the Paris Exhibition of 1889 made by ourselves." Six days later Mr. Waddell wrote his check for payment in full. It only remains to add that from Waddell the violin came to the equally celebrated firm of Wurlitzer (New York), then to John T. Roberts, to Mrs. Whittall and the Library of Congress, where, with its companion instruments, it is one of the greatest and most valuable attractions in the institution.

In 1950 Louis P. Lochner, distinguished international correspondent and author of numerous books, turned to his first love, music, and published a biography of Fritz Kreisler. The author has now given the Library all of the documentation assembled in his years of research on the book, together with three copies of the transcript of the text. One of these is marked: "as approved by FK."

From the New York Philharmonic-Symphony Society came a microfilm containing the complete card catalog of works the orchestra has performed since its founding in 1842. Each entry lists the composer, title of the work, dates of performance, source of orchestral materials, and the specific timings of different conductors. The historical value of such data is inestimable. In a letter of transmittal, George E. Judd, Jr., the Managing Director, wrote (June 21,

1960): "This is the only such set we are placing anywhere outside our office. . . . One of our reasons for placing this set with the Library of Congress is to be certain that this information would be safely stored, in the event of possible mishap to our own material. We will from time to time send you supplementary material to keep your set up to date."

Aside from the precious volume described at the beginning of this report, the Library received only one early book on music. It is mentioned here as a matter of convenience:

Steinberg, Wilhelm

Sammlung interessanter Anekdoten und Erzählungen, groesstentheils aus dem Leben berühmter Tonkuenstler und ihrer Kunstverwandten, ein Unterhaltungsbuch fuer Musiklehrer, ihre Schueler und andere Freunde der Tonkunst . . .

Schnepfenthal, In der Buchhandlung der Erziehungsanstalt, 1810.

One of the most popular authors of the day is Joseph Wechsberg, whose sketches, essays, memoirs, and profiles delight untold thousands. On November 14, 1959, *The New Yorker* published his description of the Budapest String Quartet, a fascinating and colorful story of a famous ensemble. Mr. Wechsberg spent days in the Library of Congress and elsewhere in Washington assembling background for his narrative, and he turned out a story that was charming and informative from beginning to end. Happily Mr. Wechsberg has presented his original typescript (containing many autograph and typed emendations), and two bulky little notebooks in which he jotted down his original notes. Here is an object-lesson in the formation of a polished style.

Sound Recordings

While the Library is indebted to many donors for sound recordings this year, one particular gift calls for special mention and description. It is a collection of nearly 750 discs (all 78 or 80 rpm), presented by

John Frampton of Chippewa Falls, Wisc. The collection was formed by the donor's father, John Ross Frampton, who died in 1955 after a long career as a well-known piano teacher, student of piano interpretation, and contributor to musical journals. During those years the elder Mr. Frampton carefully analyzed the performance of leading artists and judiciously assembled his records for research use as well as pleasure.

Naturally most of the discs are piano recordings, and they form a truly extraordinary collection. They date from as early as 1912 and come down to about 1930. They display both European and American labels, and they present (and preserve) some of the greatest names of the age. Among the manufacturers will be found the following: Victor, Columbia, HMV, Decca, Odeon, Pathé, Parlophone, Polydor, Nordisk Polyphon Aktieselskab, Vox, National Gramophonic Society, Vocalion, Brunswick, Aeolian, Homocord, Disque Gramophone, Edison Bell, Velvet Face. Among the artists the following were the best-known or the most active: d'Albert (11 discs), Backhaus (24), Bourne (14), Bowen (7), Busoni (4), Cortot (41), Friedheim (4), Friedman (5), Ganz (13), Giesecking (8), Godowsky (27), Grainger (19), de Greef (20), Hambourg (36), Hofmann (21), d'Indy (2), Kempff (20), Lamond (16), Leginska (5), Levitzki (6), Lortat (9), Moiseivitch (20), Murdoch (21), Ney (4), Pachmann (33), Paderewski (41), Rachmaninoff (33), Rehberg (8), Rosenthal (5), Saint-Saëns (2), Samaroff (13), Samuels (8), Sapellnikov (7), Sauer (9), Scharrer (13), Scharwenka (3), Cyril Scott (5), and Tyrer (13).

In addition to the piano discs, there are more than 60 miscellaneous orchestral and vocal recordings which span the same period of time. Surely the most notable is a 10-side recording of Beethoven's Fifth Symphony conducted by Artur Nikisch.

Most of the records are in near-perfect condition. Obviously Mr. Frampton played them as little as possible, and then only with exceeding care. His son has informed us that when they were played, they were subjected to the ministrations of a fibre needle. Would that more record owners had been as cautious! As they stand, these discs constitute a remarkable gift and a remarkable collection, a rich reservoir of comparative interpretation for research and artistic enlightenment.

The Columbia Broadcasting System presented to the Library the tape recording of CBS Radio's actuality series called *The Hidden Revolution* (1958-59), which won the Peabody award. Making the presentation on behalf of Arthur Hull Hayes, President of CBS Radio, were Theodore F. Koop, Director of CBS News and Public Affairs in Washington, and Howard K. Smith, CBS news commentator in the Nation's Capital. These tapes are important additions to the Library's collection of audiovisual research materials.

On June 14 the Ampex Corporation of San Francisco presented a video-tape and a motion picture of the famous "kitchen debate" between Vice President Nixon and Premier Khrushchev. The encounter between the two men took place on July 24, 1959. The gift was made in the Vice President's office, the Vice President receiving the tape and film and then transferring them to the Librarian.

The Library's collection of commercial recordings was maintained at a gratifyingly high level, chiefly by continued gifts from large and small record manufacturers. The donors, whose generosity is much appreciated, are:

Bacon-Johnson Associates
Hollywood, Calif.

Belock Recording Co.
College Point, N.Y.

Boston Chamber Recording Artists, Inc.
Boston, Mass.

Caedmon Publishers
 New York, N.Y.
 Capitol Records
 Hollywood, Calif.
 Columbia Recording Corp.
 Bridgeport, Conn.
 Companhia Brasileira de Discos
 Rio de Janeiro, Brazil
 Composers Recordings, Inc.
 New York, N.Y.
 Concertapes, Inc.
 Wilmette, Illinois
 Contemporary Records, Inc.
 Los Angeles, Calif.
 Coral Records, Inc.
 New York, N.Y.
 Decca Records, Inc.
 New York, N.Y.
 Dover Publications, Inc.
 New York, N.Y.
 Elektra Records
 New York, N.Y.
 Enrichment Materials, Inc.
 New York, N.Y.
 Ersta Records
 Wantagh, Long Island, N.Y.
 Fantasy Records, Inc.
 San Francisco, Calif.
 Folkways Records & Service Corp.
 New York, N.Y.
 Good Time Jazz Recording Co.
 (See Contemporary Records)
 Headline Records
 New York, N.Y.
 Heirloom Records
 Brookhaven, N.Y.
 Conservatory of Music
 Capital University
 Columbus, Ohio
 International Pacific Recording Corp.
 Hollywood, Calif.
 Kapp Records
 New York, N.Y.
 Library of Recorded Masterpieces
 New York, N.Y.
 Lion Musical Publishing Co.
 Houston, Texas

London Gramophone Corp.
 New York, N.Y.
 M-G-M
 New York, N.Y.
 Mercury Records Corp.
 New York, N.Y.
 Mirrosonic Records, Ltd.
 New York, N.Y.
 Monitor Records
 New York, N.Y.
 Musicart International, Ltd.
 Wilton, Conn.
 Nero Recording Studios
 Chicago, Ill.
 Nina Record Co.
 New York, N.Y.
 Pacific Enterprises, Inc.
 Hollywood, Calif.
 Radio Corporation of America
 New York, N.Y.
 Riverside Records
 New York, N.Y.
 Society for the Preservation of the American
 Musical Heritage, Inc.
 New York, N.Y.
 Spoken Word, Inc.
 New York, N.Y.
 Square Dance Associates
 Freeport, Long Island, N.Y.
 Swiss Music Library
 New York, N.Y.
 Ultra Electronics, Inc.
 New York, N.Y.
 United Artists, Inc.
 New York, N.Y.
 Vanguard Recording Society
 New York, N.Y.
 Verve Records, Inc.
 Beverly Hills, Calif.
 Vox Productions
 New York, N.Y.
 Washington Records, Inc.
 Washington, D.C.

Archive of Folk Song

The collection of folk music (here broadly interpreted to include orally

and/or aurally transmitted music from all regions) was most satisfactorily enlarged. The following brief and selective enumeration of acquisitions illustrates the rich variety of the Archive and indicates the possibilities of research offered to musicologist and anthropologist alike.

From Ray B. Browne came 19 reels of tape containing songs, ballads, and dance-tunes of Alabama. From Frank Hoffman came three reels of music still surviving among the lumbermen of Pennsylvania. Eight reels were duplicated from the private collection of Sam Eskin, an assemblage that is particularly strong in American music of Spanish and other foreign origins. The Department of Archives and History of North Carolina presented 13 reels filled with local history and folklore.

Materials originating outside the United States arrived in great abundance. Especially notable, for any year of the Archive's history, was a collection of tapes recorded for the Library by the eminent composer and writer, Paul Bowles. Assisted by a generous grant from the Rockefeller Foundation Mr. Bowles filled no fewer than 65 reels as he visited every important section of Morocco and collected in 23 towns and villages. He also jotted down a voluminous and articulate set of field notes, which provide detailed information about his informants, their vocal and instrumental performances, and relevant social, historical, and ethnic factors. Rarely does an opportunity of this sort present itself.

From Barbara Krader were obtained eight reels of Yugoslavian folk songs and dances, and three reels of Albanian folk dances. Three reels of Bolivian and Paraguayan folk music came from Eduardo Medina of the United States Information Service. Two reels from the Museum für Völkerkunde, Phonogramm-Archiv, Berlin contain folk music of Turkey,

Kurdistan, Macedonia, Corsica, and Lapland. Eighteen discs filled with folk music of the Azores come from the Instituto Cultural de Ponta Delgade, São Miguel, the Azores. The Smithsonian Institution transferred to the Archive 37 discs containing Japanese, Hawaiian, and Hopi music and Burmese songs and tales. Helen Creighton, well-known Canadian collector, donated two reels of radio programs entitled respectively "Bluenose Ballads" and "Bluenose Folklore," and the Duquesne University Tamburitzans contributed several discs of folk music from Eastern Europe.

The quantitative estimate of a folk music archive poses special difficulties because the units of measurement are so highly varied and often indeterminate. The best estimate as of June 30, 1960, is that the Archive of Folk Song contained on that date 11,857 discs and reels of tape and wire, plus 4,212 cylinders from an older day.

From the foregoing pages one can see that the collections and resources of the Music Division expanded healthily and broadly. In practically every direction the holdings were increased in a satisfying manner. They now await the visitation of scholars, teachers, authors, and readers, but whether these researchers come soon or late they have the assurance of finding plentiful material for the enrichment of knowledge and the deepening of experience. The building of a research collection, however, is a never-ending task, and a comparable report a year from now may emphasize certain aspects that this one glosses over. If it does, our resources will be even more attractive than they are at present, an objective worthy of steadfast pursuit.

EDWARD N. WATERS
*Assistant Chief
Music Division*

Prints and Photographs

THE COLLECTIONS of the Prints and Photographs Division were increased during the year by more than 46,000 items, received principally through gift, purchase, exchange, and copyright deposit. This figure includes approximately 30,000 photographic negatives, color transparencies, and slides; nearly 10,000 photographic prints; 413 fine prints, historical prints, and original drawings; and some 3,500 miscellaneous items such as posters, postcards, bookplates, albums of photographs, and reproductions of paintings and other works of art.

The major part of the purchases were made with endowments. The Gardiner Greene Hubbard fund was used for the acquisition of prints of American historical interest, while the Pennell Fund added to the collection of modern fine prints.

Fine Prints

The Pennell Fund Committee, which selects prints purchased for the J. & E. R. Pennell Collection of prints by artists of all nationalities who must be, according to the terms of the will, "living or who shall have produced work during the last 100 years," met four times during the year. The sources for the purchases were various. In addition to dealers in New York and Washington, the prints were chosen from exhibitions held by the Brooklyn Museum, the Society of American Graphic Artists, the Philadelphia Art Alliance, the Philadelphia Print Club, the Society of Washington Printmakers, and the 2nd Annual Print Fair organized by Original Graphics,

Ltd. Absence of the Library's own annual National Exhibition from this list is owing to the postponement of its usual May 1 opening to December 1.

The majority of the prints by French artists came from the *Galérie La Hune* in Paris, the publisher of the work of a number of well-known contemporary printmakers. Most of the German prints were selected from the 1959 exhibition of color prints held by the *Kestnergesellschaft* in Hannover, Germany. An American artist, Jack Perlmutter, of Washington, D.C., who spent the past year in Japan as a Fulbright research professor at the Tokyo University of Arts, assembled and sent to the Library an unusually fine group of contemporary Japanese prints from which the Committee made its selection.

Membership in four print clubs—the Print Makers Society of California, the Print Club of Cleveland, the Honolulu Printmakers and the Prairie Printmakers—added five prints to the collection. Altogether 150 prints were purchased for the J. & E. R. Pennell Collection. The names of the artists and their nationalities follow.

Artists of the United States

Achepohl, Keith
Antreasian, Garo Z.

Baskin, Leonard
Bechtle, Robert A.
Bowman, Dorothy
Brown, Ray
Bunce, Louis
Burkert, Robert R.

Casarella, Edmond
Charlot, Jean

Christiana, Mike
Citron, Minna
Coen, Eleanor
Coleman, John
Crawford, E. Stetson
Cyril, Ruth

Danto, Arthur
Day, Worden
Dehn, Adolf
Deshaies, Arthur

Fornas, Leander
Frasconi, Antonio
Freed, Ernest
Freimark, Robert
French, Ray H.
Fricano, Tom S.
Fromberg, LaVerne

Gehr, Mary
Haworth, Miriam

Janko, May

Kahn, Max
Kohn, Misch
Koppelman, Chaim

Lang, Daniel S.
Longo, Vincent

McKnight, Eline
Margo, Boris
Marx, Robert E.
Matthews, Wanda Miller
Meeker, Dean J.
Moy, Seong
Muench, John

Nankivell, Frank A.
Neustadt, Barbara

Ochikubo, Tetsuo
Oeschger, Ramon E.

Peterdi, Gabor
Ponce de Leon, Michael
Pozzatti, Rudy O.

Remington, Roger
Roberts, Donald

Sessler, Alfred
Shahn, Ben
Spruance, Benton
Stasack, Edward A.
Summers, Carol

Takal, Peter
Thiebaud, Wayne
Turner, Don L.

Uchima, Ansei

Viesulas, Romas
Von Neumann, Robert
Wayne, June

Artists of Other Nationalities

Brazilian

Piza, Arthur Luiz

Dutch

Wiegers, Jan

French, and Artists Working in France

Adam, Henri-Georges
Avati, Mario
Haass, Terry
Hartung, Hans
Prassinis, Mario
Schneider, Gerard
Springer, Ferdinand
Zao, Wou-ki

German

Bernhard, Georg
Haase, Volkmar
Kruck, Christian
Pas, Antonius van der
Pilgrim, Hubertus von
Schmidt, Hans
Trökes, Heinz
Weissauer, Rudolf

Italian

Mosca, Ivan
Music, Antonio Zoran

Japanese

Hagiwara, Hideo
Itoh, Ben
Kawano, Kaoru
Kidokoro, Yoshimi
Kuriyama, Shigeru
Mabuchi, Toru
Munakata, Shiko
Nakayama, Tadashi
Ueno, Makato
Ushiku Kenji
Watanabe, Sadao
Yamaguchi, Gen

Norwegian

Gauguin, Paul René
Johannessen, Ottar Helge
Johansen, Ernst Magne
Nesch, Rolf

Swedish

Steen, Denis

The collection of fine prints was also enriched by several gifts. Prentiss Taylor of Arlington, Va., presented 22 early lithographs, representing the first installment of his complete *oeuvre*, which he intends to give to the Library. Mr. Taylor, who was born in Washington, D.C., studied at the Art Students League in New York and with Charles Hawthorne and Charles Locke. He is an Associate of the National Academy of Design, and currently is president of the Society of Washington Printmakers. Since 1953 he has won prizes for his paintings and prints from the Virginia Museum of Fine Arts, the Corcoran Gallery of Art, the Boston Print Makers, and the National Academy of Design.

The Society of Washington Printmakers, following its generous practice of recent years, made two purchase awards from their 23rd Exhibition for presentation to the Library. The prints chosen were Arthur Thrall's intaglio, *Milwaukee Shore*, and *Homage à Autun*, a lithograph by June Wayne. The National Broadcasting Company was the donor of a color woodcut, *Golf*, by Jacob Landau, which the firm had commissioned the artist to do for them.

Several published portfolios of original prints were acquired for the collections. *21 Etchings and Poems* (New York, 1960) was, according to the publisher's note, "conceived and begun by Peter Grippe in 1951, when he took over the directorship of Atelier 17 after its founder, Stanley William Hayter, returned to Paris." Peter Grippe continued to work with the artists in his own studio when Atelier 17 disbanded in 1954.

Each plate combines the creative genius of a poet and an artist working in close collaboration. The poet transferred his poem to the copper plate in his own handwriting, so that it became an integral part of the design. Among the printmakers whose work is included are Stanley William Hay-

ter, André Racz, Ben-Zion, Willem de Kooning, Louis Schanker, and Adja Yunkers, to mention but a few.

The Morris Gallery, publisher of the portfolio, was founded in 1956 by Morris Weisenthal, who is also one of the contributing poets. The edition was limited to 50 copies.

A handsome portfolio entitled *Dainos*, by the Lithuanian-born artist, Romas Viesulas, contains 10 lithographs on the themes of ancient Lithuanian folk songs. Published in Paris in 1959 by the artist, and printed in the studios of Jacques Desjobert, the portfolio is number 7 of an edition of 30 copies. According to the preface written by the poet Henrikas Nagys, the handful of folk songs, chosen by the artist himself, "is merely a whisper of a forgotten country in the North; a reminder of the warmth and fragrance, subtlety and lyricism, simplicity and naiveté of thousands of unknown poets of Lithuania."

Romas Viesulas, painter, etcher, and lithographer, was born in Lithuania in 1918. He studied in his own country and also in Germany and Paris. Since his coming to the United States in 1951, his work has been widely exhibited.

Graeske Suite, a portfolio of eight handsome color woodcuts by Vera Myhre, a Norwegian printmaker, was inspired by poems of Uffe Harder which accompany the plates. It was published in an edition of 50 copies.

Das graphische Werk von Egon Schiele (Vienna, 1922), containing six etchings and two lithographs, is a collection of all but two of the artist's entire graphic *oeuvre*. Schiele, a leading figure in the development of Expressionism in Central Europe and Germany, was born in Tulln, near Vienna, in 1890. At the age of 16 he was a student at the Vienna Academy of Arts, but he soon broke away from the decorative tradition of the Viennese school. In 1909 he was invited to exhibit four paintings at

the "Kunstschau," the first independent modern art show in Vienna. His first one-man show, held in Vienna in 1911, was followed by others in Munich, Berlin, Hamburg, and elsewhere. He died of influenza in 1918.

A lithograph depicting an engaging little fragment of art history was among a collection of prints, primarily of documentary rather than artistic interest, which was presented by Mrs. Barclay DeLand, of New York City. Entitled *Cervaro 1835*, but without imprint other than the names of the artist, Friedrich Nerly, and the lithographer, Carl Gustaf Plagemann, the print appears to be a trial proof on which a publisher's name, "John Ackermann, London," is inscribed in pencil. So far, we have been unable to find any record of the lithograph, but the story it illustrates is told in "Ponte-Molle und Cervaro," by Friedrich Noack, which appeared in *Der Cicerone* in 1926.

Friedrich von Nerly, or Friedrich Nehrlich as he was baptized, was born in Erfurt, Germany, in 1807, according to Franz Mayer's biographical sketch in *Mitteilungen des Vereins für die Geschichte und Altertumskunde von Erfurt*, Heft 28 (1907). Upon the death of his father, the boy was sent to an uncle in Hamburg, who apprenticed him at an early age to a lithographer. Quite by chance his sketches brought him to the attention of Karl Friedrich, Baron von Rumohr (1785-1843), artist, writer, and collector, who instructed him in painting and treated him as a member of the family.

In 1828 Nerly accompanied the Baron on a trip to Italy. They made their way south at a leisurely pace, sketching as they went. Upon reaching Florence, von Rumohr rented a villa and here his protégé met Count Platen and other notables. Nerly then went to Rome, where he became acquainted with German and other foreign artists living there, and also,

through his patron, the aristocracy of other countries. It was the name of one of his Italian friends, Marchese Nerli, which gave him the idea of changing his own to Nerly.

At that time there were few opportunities for artists to exhibit their work, and sales were, for the most part, made from their studios. Nerly was highly successful in selling his paintings, and the fact that one was bought by the Czar of Russia added not a little to his prestige.

In 1834 Nerly went to southern Italy, visiting Naples and Sicily, and he returned with a number of sketches which were often better than his paintings. He left Rome in 1835 for Genoa and Naples; in 1837 he was in Verona and then in Venice, settling eventually in the latter city. Here he enjoyed great success, becoming the fashionable painter of views of Venice. So popular was his painting of the Piazzetta that he repeated it 36 times.

Nerly married the daughter of Marchese Maruzzi in 1840, much against the will of her father, who objected because the artist was a Protestant. A son, who also became an artist, was born in 1842. Nerly died in Venice in 1878.

Not long after his arrival in Rome, Nerly in 1829 became the "Generalissimus" of the Ponte-Molle Gesellschaft, an association founded by German artists at the beginning of the 19th century, one of many such national organizations which had flourished in Rome since the end of the 17th century. The members would gather at one of their favorite taverns for an evening of drinking and gaiety. The Ponte-Molle took its name from the bridge over the Tiber by which travelers entered the city from the north, and where newly arrived artists were met with a little ceremony.

Under Nerly's régime the rather loose informality of the association, especially the initiation of new members and the

yearly excursion to the country, took on the character of a ritual. The initiation took place at the Osteria Scozzese, in the Piazza Barberini. When the company had assembled, the Generalissimus commanded that the initiate be brought before him for an oral examination. He was expected to answer the questions with ridiculous and witty replies, and to play some joke especially contrived to add to the evening's entertainment. When he had performed his part and demonstrated his skill as an artist to their satisfaction, the Order of Bajocco, created by Nerly and named for a small copper coin of minute value, was bestowed upon him. The ceremony concluded, the evening culminated in the singing of a *Schnitzelbank*.

Every "Knight of Bajocco" received a diploma containing doggerel written by the Generalissimus. Artists of many nationalities belonged to the organization, and membership was so highly prized that, years later, the sculptor Thorwaldsen appeared at the Danish court wearing the Order of Bajocco among his decorations. Carl Gustaf Plagemann (1805-1868), Swedish artist and lithographer of our print, was also a member. German travel books of the day recommended as a special attraction to tourists the inn in the Piazza Barberini where the Ponte-Molle members congregated.

The high point of the year was the Cervaro Festival, which took place in the spring. The announcement was posted in the Caffè Greco. Great preparations had to be made in advance: costumes (initiated by Nerly) made, food and wine ordered, donkeys, mules, and wagons hired, flags and decorations made ready. One member was elected "General" of the festival, and a master of police was appointed to keep order and to prevent any intrusion by outsiders.

Early on the morning of the appointed day, the members assembled at the Porto

Maggiore and donned their costumes, which the authorities did not permit them to wear within the city. The procession, with wagons of wine and food bringing up the rear, started forth at seven o'clock. When they reached the ruins of the Torre degli Schiavi, they waited for the Generalissimus to arrive in his triumphal wagon, drawn by white oxen. He greeted the assembly, "inspected his troops," and then gave permission for breakfast. After this, the procession continued on to the grottoes of Cervaro, a romantic spot about six miles from Rome. The tables and chairs were set up in the largest grotto, while the banquet was prepared in one nearby. Before anything began, the Oracle had to be consulted. The Generalissimus entered a third grotto, and, after conjuring up the Sibyl with secret watchwords, asked her questions about the coming year and the future of the Ponte-Molle. Invariably she would reveal, by means of claps of thunder, that the year ahead would be a good one, the artist would receive many commissions, and the Ponte-Molle would continue to prosper.

Following the established ritual, the leader would then go outside and receive the "Chinese ambassador," accept his gifts, and inform him that he had orders to conclude a treaty with the Ponte-Molle. Arm-in-arm they would proceed to the banquet table where toasts, speeches, and songs would accompany the food and drink.

At the conclusion of the banquet, Olympic games were held in the meadows above the grottoes—archery, races on donkey-back, discus-throwing, and other sports, ending with the hurling of lances and arrows at an effigy of the most hated art critic, which was burned when it was thoroughly pierced.

The procession started home in the late afternoon, usually in great disorder; those who were unable to walk or ride their donkeys were put upon the wagons with

the empty casks. They reached the Porto Maggiore as darkness descended.

In the lithograph, the artist, who is none other than the Generalissimus himself, has depicted the procession as it approaches the grottoes, led by a dashing young man on a prancing horse. In the foreground, two artists, one in oriental costume, the other holding his portfolio, gaze ruefully at three of their companions who have already succumbed to the abundant wine. In the margins are verses about the festival, captioned *Der Esel spricht zum Reiter*, which conclude with the words of the Oracle, "Die Ponte Molle wird stets blühen, So lang noch Kupfernasen glühen," which have been added in pencil.

Historical Prints

The most successful lithograph publisher in the United States during the 19th century was the firm of Currier & Ives, a name that has become a household word among collectors. During the 60-odd years that the firm was in business in New York, it published over 7,000 prints. The Library owns at least half of them.

Although Currier & Ives occasionally did other kinds of work, they specialized in popular prints for home decoration: views of cities, rural scenes, genre subjects, historical and Biblical pictures, sporting events, and portraits of famous people, to mention but a few of the various categories. By and large, because of the market for which they were created, Currier & Ives lithographs tended to be edifying and sentimental, with a certain decorative quality which appealed to popular taste. Because of their tremendous success, the publishers did not have to venture into the field of advertising and other commercial printing.

There were, needless to say, many other lithograph publishers who flourished during the 19th century, among them John H. Bufford, Endicott & Company, Middleton,

Strobridge & Company, and the Kelloggs. Although some of them received a small share of the household trade, many of them worked on contract, commissioned by business firms, institutions, and even individuals to produce pictures of factory buildings and stores (to be used as advertisements); hotels, churches, schools, and colleges; and portraits of clergymen, local celebrities, and others. Consequently, these prints contribute a great deal to the pictorial documentation of America, especially in scenes of everyday life, which are frequently depicted with far more realism than in the Currier & Ives lithographs.

During the year we have been fortunate in acquiring a number of these prints by publishers other than Currier & Ives, which were purchased with the Gardiner Greene Hubbard Fund or exchanged for duplicates from our holdings. The list which follows will give the reader some idea of the variety of subject matter.

CIVIL WAR

Capture of Fort Henry by U.S. gunboats under command of Flag Officer Foote, February 6th, 1862. Middleton, Strobridge & Co.

Desperate encounter between the Ericsson battery "Monitor" 2 guns, and the "Merrimac" 12 guns. In Hampton Roads, March 9th, 1862. Shearman & Hart, 1862.

The great naval duel between the Alabama and the Kearsarge off Cherbourg. (June 19th, 1864). Drawn under the directions of Captain J. A. Winslow by Durand Brager. Goupil & Co., 1864.

Sergeant Brownell. The avenger of Col. Ellsworth. Thomas W. Strong.

Union Volunteer Refreshment Saloon, of Philadelphia. Being the first institution of the kind in the United States. Organized May 27th, 1861. [In the background is a view of the Navy Yard. A seal reading "Union Volunteer Refreshment Committee" is embossed on the lower margin of the print]. On stone by James Queen. Printed by Thomas Sinclair.

GENERAL VIEWS

Bridgeport, Conn., and environs, from Old Mill Hill. On stone by W. Staengel. Printed by Adam Weingaertner.

Chicopee, Mass., 1856. Endicott & Co.

City of Concord, N.H. From the high bluff about 80 rods northeast of the free bridge, by Henry P. Moore, Concord. John H. Bufford.

Pittsfield, N.H. South view. Endicott & Co., 1856, after John B. Bachelder.

Salt Sulphur Springs, Virginia. Daniel W. Kellogg & Co. after J. R. Butts.

View of Prattsville, Greene Co., N.Y., 1844. On stone by Charles Parsons. Printed by William Endicott & Co.

View of the great dam, Holyoke, Mass. From South Hadley. J. Bowker, 1868.

Wolf's Point in 1833. Charles Shober & Co., 1867.

HOTELS

Athenaeum Hotel, Broadway, New York. Anthony Fleetwood.

Clifton Springs Hotel [Clifton Springs, New York]. Schlegel & Smart.

Continental Hotel, corner of Chesnut [sic] & Ninth St. Philadelphia. John H. Bufford.

Prescott House Polka. Sarony & Major, 1853.

COLLEGES, UNIVERSITIES, AND SCHOOLS

Mary Sharp College, at Winchester, Tenn. Robertson, Seibert & Shearman after painting by Chs. Guaita.

Riverview Military Academy, Poughkeepsie, N.Y. Ferd. Mayer & Sons.

St. Joseph's Academy near Emmitsburg, Md. August Hoen & Co. after painting by L. Enke.

Wesleyan University, Florence, Alabama. Robertson, Seibert & Shearman after A. Prusko-ski.

PRIVATE HOMES

Iranistan an oriental ville (near Bridgeport Connecticut). Sarony & Major. (Iranistan was the country home of Phineas T. Barnum, the master showman).

A view of the mansion of the late Lord Timothy Dexter in High Street, Newburyport [Mass.] John H. Bufford.

OTHER BUILDINGS

Crescite et multiplicamini. August Hoen & Co. [View of Ford's Grand Opera House, the Holliday St. Theatre and John T. Ford's residence in Baltimore and the New York Opera House and Ford's Theatre in Washington].

Connecticut State Prison. Daniel W. Kellogg & Co.

Front view of the New York Post Office. George & William Endicott. [One of a set of three lithographs of the New York City post office. The other two, the South interior view and the North interior view were acquired a number of years ago].

State Asylum for the Insane, Morristown, New Jersey. Thomas Hunter, 1875.

View of the new alms house for the city of Boston in the state of Massachusetts, erecting on Deer Island in Boston Harbor. 1849. John H. Bufford & Co. after Jos. R. Richards.

INDUSTRY, COMMERCE, AND OCCUPATIONS

Barbour's Flax-Thread Works, Paterson, New Jersey. Am. Photo-Litho. Co.

Buffalo Scale Co., Buffalo, New York. White & Brayley. (Illustrated with various kinds of scales manufactured by the company).

Bridesburg Machine Works, Alfred Jenks & Son [Philadelphia]. On stone by E. Beaulieu. Printed by Herline & Co., 1856.

Calendar for 1854. Joseph Laing & Co. (Embellished with advertisements of various New York firms).

Improved Buckeye reaper with table rake. J. Shearman.

Jacob Haehnlen's lithographic & letter press printing rooms [Philadelphia]. Jacob Haehnlen.

Joseph Ripka's Mills, Philadelphia. On stone by William H. Rease. Printed by Wagner & McGuigan, 1856.

Public porter. John Collins, 1833.

The Putnam Fire Insurance Company of Hartford, Conn. The Major & Knapp Eng. Mfg. & Lith. Co. [An interesting advertisement illustrated with "News from Lexington, Putnam leaving the plough. 'He dared to lead where others dared to follow.'"]

The sylvic gas light. B. Franklin Coston, patentee, Washington, D.C. Curtis B. Graham after A. De Vaudricourt. [A gas light generator, its universal usefulness illustrated by vignettes of a cottage, factory, church, steamboat, hotel and lighthouse].

[A view of the building at 66 and 68 Fulton Street, New York City, which housed the lithographing firm of Joseph Laing & Co. and the clothing firm of Edward Evans]. Joseph Laing & Co.

Works of the Eaton, Cole & Burnham Co., Bridgeport, Conn. Charles Hart, 1881.

FAIRS

Ninth Annual New England Fair at Lowell, Mass. Sept. 3, 4, 5, & 6, 1872. Charles H. Crosby & Co. [A view of the fair grounds surrounded by portrait vignettes of George B. Loring, Daniel Needham, J. A. Harwood and Elijah Reed].

View of the fair ground of the New York State Agricultural Society, held at Utica, N.Y. Sept. 15th, 16th, 17th, 18th, 1863. (View taken from Bridgewater Road). Lewis & Goodwin.

CHURCHES AND RELIGIOUS LIFE

Centennial East Haven Congregational Church [East Haven, Conn]. Punderson & Crisand. (View of the three church buildings: 1774-1797, 1797-1850, 1850-1874).

Christ Church, Binghampton [New York]. Richard Upjohn & Co., Architects. Michelin & Shattuck.

Church of St. Rose of Lima. Meriden, Conn. Packard & Butler.

Membership certificate of the Judson Missionary Association of the Hanson Place Baptist Sabbath School, Brooklyn, N.Y. Seibert, Wetzler & Co.

The new church erecting on Fourth Avenue for the First Unitarian Society of New York. Sarony & Co. after John Davis Hatch.

St. John's Church, Greenbush, N.Y. E. M. Haskell & Co.

First Presbyterian Church & Chapel, Utica, N.Y. Samuel W. Chandler & Bro. after Lewis Bradley.

FRATERNAL ORGANIZATIONS

The great secret of Odd-Fellowship exposed. Anonymous.

Masonic Hall. Front on Broadway 60 feet. On stone by Alexander Jackson Davis. Printed by Anthony Imbert.

POLITICAL SCENE

The country seat of S. D. Walker Esqr. The Whig celebration Novr. 12th, 1835. After drawing by J. Penniman.

Henry Clay. Schnabel & Finkeldey.

Jno. A. Bingham. U.S. Representative from Ohio. John H. Bufford, 1860, after photo. by Whitehurst.

John P. Hale. U.S. Senator from New Hampshire. On stone by Leopold Grozelier. Printed by John H. Bufford, 1858.

Levi Lincoln, [Representative] of Massachusetts. P. Haas, 1841, after A. Plum.

Log Cabin, Hartford, Conn. Dedicated to Gen. William H. Harrison July 4th, 1840. Daniel W. Kellogg & Co.

Thomas B. Florence. Representative from Pennsylvania. On stone by Albert Newsam after photo. by Brady. Printed by Thomas S. Wagner.

ENTERTAINMENT AND SPORTS

A. P. Heinrich. The western minstrel. Pendleton. [Anthony Philip Heinrich was a composer].

The great International Caledonian Games held at Jones Woods New-York City, July 1st, 1867. On stone by J. L. Giles. Printed by Charles Hart, 1868.

Mr. [Thomas] Hilson as Paul Pry. Michael Williams after Mr. Parisen.

Pleasure railway at Hoboken. Anonymous.

Springfield Bicycle Club. Bicycle camp-exhibition & tournament. Springfield, Mass. U.S.A. Sept. 18, 19, 20, 1883. Milton Bradley & Co.

Vincenzo Bellini. Thomas Moore after painting by A. Licata.

William Hanlon. Zampillaerostation or the flying trapeze. Sarony, Major & Knapp.

PORTRAITS

W. N. Boylston Esq. Pendleton after painting by Gilbert Stuart. (Merchant and benefactor of Harvard University.)

De Witt Clinton. On stone from life by George Catlin. Printed by Anthony Imbert.

[Mr. Colt of Baltimore]. Childs & Inman after painting by Thomas Sully.

Daguerre. Nagel & Weingaertner after daguerreotype taken at Daguerre's chateau in 1848 by Meade Brothers American Dag. Galleries.

Ellen Jewett. Supposed murdered by Richard P. Robinson at 41 Thomas St. Alfred E. Baker.

Kossuth. Francis D'Avignon, 1851, after daguerreotype by Root & Co.

James B. Hardenberg. On stone by Albert Newsam. Printed by Peter S. Duval.

Mrs. Hannah More. Pendleton after Rembrandt Peale. (Writer)

Joseph Roberts Jr. Late actuary of the Penna Company for Insurances on lives and granting annuities. On stone by Albert Newsam after painting by M. J. de Françu. Printed by Lehman & Duval.

Little Charles Ross, the stolen child. Dexter Smith, 1874.

Samuel Scott, the unfortunate American diver. Anonymous.

Alois Senefelder, inventor of lithography . . . Presented to the subscribers to the Senefelder Festival Fund as a memorial of the centennial anniversary of the birth of Alois Senefelder held at Irving Hall, New York, Nov. 6th, 1871. The Major & Knapp Engr. Mfg. & Lith. Co.

OTHER SUBJECTS

Smyrna, July 11th, 1853. Captain Ingraham, vindicating American honor. On stone by Charles Parsons. Printed by Endicott & Co., 1853.

Son of Rechab. John H. Hall, 1846. [Certificate for abstinence].

Staff and officers of the Putnam Phalanx as originally constituted. Bingham, Dodd & Co., 1861.

United States iron-clad screw ram Dunderberg. On stone by Charles Parsons. Printed by Endicott & Co.

In addition to the 19th-century American lithographs, the Library acquired the following engravings, woodcuts, and drawings of the same period. Included in this

group are several prints relating to America by European publishers.

VIEWS

Concord, New Hampshire. Lith. by N. & N. Hanhart, London, 1853, after painting by George Harvey. [In Henry McFarland's *Sixty Years in Concord and Elsewhere*, 1899, we find the following comment: "An English artist named Harvey, an associate of the National Academy, once made a picture of Concord from the east bank of the river above the Pembroke or lower bridge, in the foreground of which was almost exactly what I have attempted to describe. Lithographic copies of this picture were printed in London. I know of but three in existence now: —one is the property of Mr. John M. Hill, another is owned by a bookseller in Bristol, England, and the third is in a Concord barber shop."]

Lowell, Mass. Anonymous engraving.

Des Auswanderers Sehnsucht. New-York von der Seeseite aus gesehen. Lith. by J. Hesse.

Richmond, from the hill above the waterworks. Aquatint by William J. Bennett after painting by George Cooke.

Robinson's Onondaga Temperance House . . . Syracuse. Woodcut by Chase.

Sailors' Snug Harbor, Staten Island, New York. Watercolor by Harry Fenn. Reproduced in *The Century Magazine*, June 1884.

ADVERTISEMENTS

The Great American Tea Company. 35 & 37 Vesey Street, New York. Wood engr. by Reagles & Co.

John Ashton. Importer & manufacturer of musical instruments of every description . . . No. 197 Washington St., Boston. Engr. by Thomas Sparrow after Dighton.

Mrs. E. C. Cowdery, milliner . . . Falls Village, Conn. Woodcut by Ward & Biddulph.

Riegel, Scott & Co., successors to Jacob Riegel & Co. Importers and jobbers of dry goods. Philadelphia. Engr. by Samuel Sartain after photo. by Gutekunst.

Thos. White & Co. Manufacturers & wholesale dealers in straw goods. Woodcut by W. F. Van-Ingen.

PORTRAITS

Genl. George Washington. This print is respectfully dedicated to the citizens of the United States by T. W. Freeman. Engraved from the original picture painted by Gilbert Stewart (*sic*) Esqr. Now in the possession of Paul Beck Esqr. Mezzotint, in color, by J. Kennedy, published by T. W. Freeman, Philadelphia, Sept. 1, 1813.

James D. Dana. Lith. by Rudolf Hoffmann, 1857, after photo. by M. B. Brady. [Geologist & mineralogist].

James Madison. President of the United States. Stipple engr. by David Edwin after painting by Thomas Sully.

John Adams. Lithograph. by Charles E. P. Motte after painting by Jean Baptiste Mauzaisse, 1827.

EDITORIAL CARTOONS

Religious liberty is guaranteed but can we allow foreign reptiles to crawl all over U S? Pen & ink drawing by Thomas Nast. [An attack by Nast on the Roman and Mormon Churches, depicting the two as reptiles on the dome of the U. S. Capitol].

The usual summer eruption. Pen & ink drawing by Thomas Nast, for *Harper's Weekly*, July 4, 1885. (An Indian with a bucket labeled "war paint" leaping out of a volcano).

MISCELLANEOUS

Geburt und Taufschein. Woodcut by Ambrosius Henkel, Newmarket, County, Va., 1811.

The life and age of man. Stages of man's life from the cradle to the grave. Woodcut printed by G. S. Peters, 1829.

The life and age of woman. Stages of woman's life from infancy to the brink of the grave. Woodcut published by A. Alden.

Circus scenes. Two drawings, one in pencil, one in wash, by E. Roe, possibly preliminary sketches for posters.

Civil war scenes. Wash drawings by John R. Chapin, of the battles of Chickamauga, Stone River, Cedar Creek, and the defeat of Ramseur's cavalry. The preliminary sketches for vignettes to surround an engraved portrait of Gen. Philip H. Sheridan, a print of which is pasted onto the center of the sheet.

The Library also acquired a group of prints from the estate of the late Henry Pratt Fletcher, onetime chairman of the

Republican National Committee, and Ambassador to Mexico and to Belgium. Some of the interesting prints in the bequest are:

[Abraham Lincoln]. The people of these United States are the rightful masters of both Congresses and Courts, not to overthrow the Constitution, but to over-throw the men who pervert that Constitution. Lith. by E. B. & E. C. Kellogg.

Conclusion de la campagne de 1781 en Virginie. To . . . Washington this likeness of his friend, the Marquess de la Fayette, is . . . dedicated. Engr. by Noel Le Mire after painting by Louis Le Paon.

Déclaration de l'indépendance des Etats-Unis d'Amérique. Aquatint by Jean Pierre Marie Jazet after painting by John Trumbull.

Election day at the State House, Philadelphia, 1816. Engr. Alexander Lawson after the painting by John Lewis Krimmel.

The surrender of General Lee and his entire army to Lieut. General Grant, April 9th, 1865. Lith. by A. L. Weise.

The U.S. Sloop of war "Kearsarge," 7 guns, sinking the pirate "Alabama," 8 guns. Lith. by Currier & Ives.

William Henry Harrison. Lith. by Nathaniel Currier after J. McGee.

Original Drawings

A happy addition to the holdings of original artists' drawings as well as to the Library's archives is a collection of 27 paintings and drawings done by the late Kenyon Cox in preparation for his mural decorations in the Library's Southwest Gallery, which were executed in 1896. Presented by the artist's son, Allyn Cox, of New York, the gift included the large cartoons of two tympanums representing *The Arts* and *The Sciences*, oil paintings of them, and studies in pencil for the various allegorical figures.

Kenyon Cox (1856-1919), who had studied in Paris with Carolus-Duran and Gérôme from 1877 until 1882, had already won recognition as a painter when he was chosen as one of the artists to decorate the

buildings of the World's Columbian Exhibition in Chicago in 1893. Edwin Blashfield called it "the first big general experiment in American decoration," which not only gave the artists an opportunity to try their skill at mural painting, but also aroused the enthusiasm of the public all over the country for this kind of decoration. Many of the same men were commissioned a few years later to decorate the Library of Congress. In his *History of American Painting*, Samuel Isham wrote of the building: "The Library, largely owing to its decoration, was a great popular and artistic success. It was epoch-making in a way, for it was the first government building to be erected in the country where the architect had planned a complete artistic adornment as an integral part of the structure." Kenyon Cox became one of the outstanding mural painters of his day, and his work is to be found in the State Capitols of Iowa, Minnesota, and Wisconsin, as well as in many other public buildings in the United States.

Posters

The work of sorting the vast number of posters which have been accumulating in the Prints and Photographs Division for many years—early circus and theatrical posters, advertising, travel, and World War I and II posters—has resulted in assembling an unusually fine collection of American book and magazine posters of the 1890's. So comprehensive, indeed, did the collection prove to be, that the idea was conceived of holding an exhibition entitled "American *Art Nouveau* of the 1890's," for it was in the poster that the *Art Nouveau* movement found its chief expression in the United States. The majority of these posters were collected many years ago by the late Frances Benjamin Johnston, John Herbert Corning, and Thomas R. Ball, the latter an architect and former Member of Congress.

The new style in poster design which was pioneered by the French artist Jules Chéret (1836–1932), took hold in the United States in the early 1890's, primarily among the publishers, although a few bicycle manufactures participated. As a result, a poster "craze" swept the country in 1895 and 1896, during which period, short-lived though it was, posters were collected by hundreds of people, written about extensively, and exhibited both here and abroad. Many youthful artists—for poster designing seemed to appeal especially to the young—achieved international fame, and some of them later distinguished themselves as painters, illustrators and architects, while others disappeared into obscurity. Among the outstanding poster artists whose work is well-represented in this collection are Will H. Bradley, William Carqueville, Frank Hazenplug, Florence Lundborg, Edward Penfield, Ethel Reed, Louis J. Rhead, and John Sloan. The collection also includes several posters by some of the European artists whose influence was felt: Chéret, Eugene Grasset, Lucien Métivet, and Aubrey Beardsley.

A few desirable items were purchased to supplement the collection, among which were several posters by Florence Lundborg done for *The Lark* (edited by Gelett Burgess), which was perhaps the best known of the so-called "dinky magazines" characteristic of the period. Another was the author's own copy of *Les Affiches Illustrées*, by Ernest Maindron (Paris, 1886), which was accompanied by the original watercolor design for the jacket by Jules Chéret; Louis Jules Adeline's (1845–1909) original drawing showing Chéret's poster advertising the book on the wall of a building in Paris; and a pen-and-ink sketch of Maindron by Alfred Choubrac (1853–1902).

Although the poster in the United States never again equaled the artistry achieved during those few years towards the end of the 19th century, the tradition of poster

art and the use of the poster has been more or less continuous in Europe and in Japan. In an effort to bring the artistic poster collection up to date, the Library secured a number of extremely handsome and interesting examples of contemporary work from Poland, Switzerland, and Japan. Representing the best poster art of 1959 in Switzerland, 21 posters were selected for the collections by the Eidgenössische Technische Hochschule in Zürich from their annual exhibition. Sixteen Japanese posters were a gift from Mrs. Annamarie Pope, who directs the Smithsonian Institution Traveling Exhibition Service, while 55 were acquired by an exchange with Tatsushiro KOBAYASHI, director of the Lion Dentifrice Company, Ltd., of Tokyo, a poster enthusiast whose interest was aroused by the Library's exhibition of 19th-century American advertising art which he saw while on a visit to Washington.

Photographs, Negatives, and Transparencies

Among the numerous photographs, negatives, and transparencies which were added to the Library's holdings, some are of unusual interest. A collection of 409 photographs of early New England gravestones taken by Allan Ludwig, of Hamden, Conn., was presented by his father, Saul Ludwig, of Montclair, N.J. Mr. Ludwig spent 3 years making his survey of old cemeteries in Massachusetts, Rhode Island, and Connecticut, where he found 262 gravestones dating from 1653 to 1810; his coverage of this aspect of the religious and artistic life of the period is probably unique. Each photograph is identified as completely as possible, giving the location of the burial ground where the stone was found, the name and date of the deceased, the size and material from which it was made, and the name, when known, of the stonecarver. The excellent photographs are accompanied by an iconographic index and a list

of the stonecarvers (with their dates) who worked in New England before 1800. Mr. Ludwig is now at work on a historical essay to supplement the collection, and an "index of visual metaphor culled from the writings of the leading New England theologians of the colonial period."

Alfred Cheney Johnston, of Oxford, Conn., for many years one of the leading portrait photographers of America, and during the 1920's the official photographer of the famous Ziegfeld Follies, presented 250 handsome prints specially selected from his files. Mr. Johnston plans to give a considerable number of his negatives to the Library at a later date. This initial installment includes many of the famous Follies girls, and stage, and motion-picture celebrities of the 1920's.

Dr. Maynard Owen Williams of Fayetteville, Mass., newspaper correspondent, author and explorer, who was formerly chief of the foreign editorial staff of *National Geographic Magazine*, and special correspondent on many expeditions, presented 262 kodachrome slides taken in England, Spain, Portugal, Italy, Sicily, Greece, Cyprus, Jordan, Jerusalem, and Turkey. They represent but a fraction of his huge personal collection of approximately 10,000 transparencies taken during his travels in Europe and Asia, which he is preparing to give to the Library. Dr. Williams has imposed no restrictions upon the use of the slides, which he hopes "will serve as long and widely as possible."

Mrs. Harold Rhodenbaugh of Cottonwood, Ohio, was the donor of several thousand color transparencies, black-and-white negatives, and contact prints, the work of her late husband. Harold Rhodenbaugh was picture editor, assistant art director, and photographer for the *Louisville Courier-Journal* from 1936 until 1942, and a staff photographer for *Look* magazine from 1942 until 1946. He became president of the American Society of Magazine Pho-

tographers in 1946, but after 4 months he resigned to go West to freelance. The collection includes not only photographs taken during vacations, but also those done for the *Courier-Journal* and *Look*, and assignments for the *Saturday Evening Post*. He died in 1951.

The late Arthur Fisher, Register of Copyrights, and his brother Walter T. Fisher presented an album containing 160 snapshots of Alaska, depicting agricultural and mining developments along the Alaska Northern Railway and on the Kenai Peninsula. The album was prepared for their father, the late Walter Lowrie Fisher, when, as Secretary of the Interior (1911-13), he visited Alaska on a tour of inspection.

Louise Alger, of Cambridge, Massachusetts, was the donor of 26 photographs of the old United States Pension Office Building in Washington, D.C., taken during its construction in 1883. The building, the most characteristic feature of which is its huge inner court, was designed by Miss

Alger's grandfather, the late Quartermaster-General Montgomery C. Meigs. Miss Alger also permitted the Library to photograph a very interesting wash drawing of General Meigs by Henry Ulke which is owned by the family. The artist placed his subject against an imaginary landscape showing two of the engineering projects which he supervised. To the left is a portion of the Washington Aqueduct which brought a large part of the water supply from the Great Falls of the Potomac to the city; and to the right, the Capitol during the construction of the dome and the two wings.

Finally, we make note of a gift which will be described at a later date: a collection of glass negatives made by the late Dr. Julius F. Sachse (1842-1919), antiquary, author, and photographer of Pennsylvania, which was presented by his granddaughter, Mrs. Joseph L. Carson of Philadelphia.

ALICE LEE PARKER and

MILTON KAPLAN

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SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

Aviation Cartography, A Historico-Bibliographic Study of Aeronautical Charts. 2d edition, revised and enlarged, 1960. Prepared by Walter W. Ristow. 245 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$1.75 a copy. This is both a bibliography of the literature on its subject and a study of the historical development of aviation charts.

A Catalog of the Alfred Whital Stern Collection of Lincolniana in the Library of Congress. 1960. 498 p. Cloth. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$15.00. A catalog of the largest collection of Lincoln literature ever assembled by a private collector.

French and German Letters Today. By Pierre Emmanuel, Alain Bosquet, Erich Heller, and Hans Egon Holthusen. Lectures Presented Under the Auspices of the Gertrude Clarke Whittall Poetry and Literature Fund. 1960. 53 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price 25 cents.

A Guide to the Study of the United States of America: Representative Books Reflecting the Development of American Life and Thought. 1960. Prepared under the direction of Roy P. Basler by Donald H. Mugridge and Blanche P. McCrum. 1,193 p. For sale by the Superintendent of Docu-

ments, Government Printing Office, Washington 25, D.C. Price \$7.00.

Latin America in Soviet Writings, 1945-1958: A Bibliography. Compiled by Leo A. Okinshevich and Cecilia J. Gorokhoff and edited by Nathan A. Haverstock. 1959. Reprinted 1960. 257 p., illus. Hispanic Foundation Bibliographical Series No. 5. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$2.00.

Official Publications of French West Africa, 1946-1958: A Guide. Compiled by Helen F. Conover. 1960. 88 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 75 cents.

Official Publications of Somaliland, 1941-1959: A Guide. Compiled by Helen F. Conover. 1960. 41 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 45 cents.

Willa Cather, The Paradox of Success. By Leon Edel. A Lecture Delivered Under the Auspices of the Gertrude Clarke Whittall Poetry and Literature Fund in the Coolidge Auditorium, Library of Congress, October 12, 1959. 1960. 17 p. A limited number of copies are available for free distribution from the Office of the Secretary, Library of Congress, Washington 25, D.C.